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A WEEKLY JOURNAL

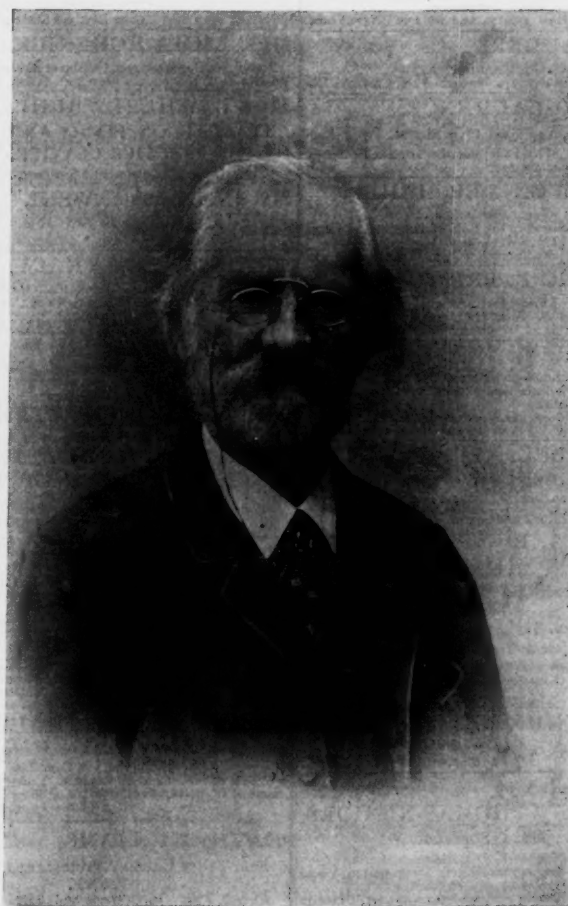
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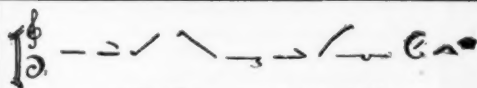
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AGAINST FOREIGN MUSICIANS.

WE notice that Alexander Bremer, President of the Musical Mutual Protective Union, has sent to President Cleveland a protest on behalf of the musical profession of America "against the unfair interpretation of the Alien Contract Labor Law, permitting foreign musicians organized as bands or orchestras to land in this country under the flimsy excuse of designating and classing them as artists, whereby the existence and livelihood of more than 60,000 musicians and their families in the United States were affected and injured." The protest says that several bands and orchestras are about to sail for this country from Europe, and it is desired by the union that some action be taken to prevent them from landing.

U. S. Grant once said that the way to repeal an obnoxious law is to enforce it, and this applies to the interpretation of the law, because laws must necessarily be interpreted before they can be enforced, particularly when there is a difference as to their meanings. But what has the President of the United States to do with it? His functions are merely executive ones. He enforces laws according to their interpretation. He will file the protest and acknowledge its receipt and that will end it.

Musicians playing in brass bands, or in mixed bands, or in ordinary orchestras, are not considered "artists" by the musical fraternity that consists of those who play in symphony concerts, or play or sing in opera or concerts. They are classified with chorus singers of grand opera. They are musicians, and not musical artists in accordance with the customary definition. The president of the Musical Mutual Protective Union in his protest admits this himself, and places his 60,000 musicians on the same level with the musicians who he claims are not artists and who are about to be landed here.

The great bulk of these 60,000 landed here; but then

when all or nearly all of those or their parents landed here there was no native musical Mutual Protective Union to protest against their landing, and there was no restriction such as a six months' interim during which they could not join a band or orchestra. Times were different then.

Yet the Union has a good case against the landing of these musicians under the interpretation that they are "artists." If these bands were specially engaged to fill World's Fair engagements and were sent to Chicago and prohibited from playing anywhere but on the World's Fair grounds, and then were sent back to Europe without giving public performances in many cities, with admission paid, there would seem to be no reason for preventing their landing—unless it is illegal. If the Alien Contract Labor Law says they should not land, that ends it. They certainly are not "artists," and musicians dare not land.

We have very few high grade military bands in this country. The Government is intensely unmusical and takes in many band players who are unfit to accompany a cowboy expedition. It will not harm us to hear some of the great military bands of Europe, if for no other reason than to make comparisons between them and our few strong bands of similar character. In the ensemble they certainly produce artistic effects, but as individuals about seven-tenths of those who belong to them are not "artists," and to admit the three-tenths that could claim some artistic accomplishments and refuse landing to the others would end the schemes.

But the law must be respected, and if it is interpreted ridiculously its interpretation must be altered to conform with accepted formulas. Members of brass bands or military bands are in a general way not "artists."

ABOUT LESCHETIZKY.

WE have been besieged by demands for the number of THE MUSICAL COURIER containing the portrait of Theodor Leschetizky, and, to gratify the demands of the admirers of that master, publish on the first page of the current issue an excellent likeness. The demand for the Paderewski portrait, after Edward Burne-Jones, also continues unabated. In last Sunday's "Tribune" appeared an article about that great pianist, Annette Essipoff, which we herewith reproduce as being germane to the subject, she being Leschetizky's wife. It contains much that is interesting and is full of news about Essipoff, who was in this country in 1876. Here it is:

PARIS, February 21, 1893.

Among the thousands of women who have appeared in the musical world as pianists, three now hold conspicuous rank. Theresa Carreño, Sophie Menter and Annette Essipoff, the first an American of Spanish extraction, the second an Austrian and the last a Russian. Americans are familiar with the playing of Theresa Carreño, the superb dash and vigor, the mastery of an instrument which sounds triumphant. Sophie Menter's playing is remarkable for an extraordinary and absolutely faultless technique; while Essipoff has a grace, a brilliance and a feathery lightness of touch unequalled. All three are absolutely perfect in their genre, unlike each other, and have attained world wide recognition and renown.

In private life they are not unlike; each woman has her peculiarities, and, alas, her history. Shortly after Rubinstein founded the Imperial Conservatory of Music in St. Petersburg one of the greatest of modern composers left its portals to become famous, Peter Tchaikowsky. His was only the beginning of a long line of names more or less illustrious, among which we find Annette Essipoff. At fifteen Annette Essipoff was a marvelous player and one of the most beautiful of young girls. St. Petersburg went mad about her. She was feted and petted by the court and the nobles and her career promised to be one of extraordinary brilliance.

Leschetizky was her teacher, and, although a married man with a family, he became so enamored of his beautiful pupil that he turned Lutheran in order to obtain a divorce and be able to marry Annette. St. Petersburg was aghast at the scandal; aghast, too, at Essipoff consenting; but artists have, or rather make for themselves a special code of morals, and the two were married, and were forced to leave Russia, inasmuch as their marriage in that country was not legal.

The first Mrs. Leschetizky, who was a singer and still gives lessons, remained in St. Petersburg with her children, and many a time have I seen her at Rubinstein's house while the great Russian composer pianist lived in St. Petersburg, not as now in Dresden.

Leschetizky settled in Vienna, and Essipoff went year after year on artistic tours all through Europe till her fame reached the United States, and she came over to charm all by her wonderful gifts. Last week her success in Paris, at three concerts in the Salle Erard and at the Lamoureux concerts, was phenomenal. She is playing more perfectly than ever, if that be possible, and proving all the time that as a master Leschetizky is unrivaled. Paderewski, Rosenthal, Bloomfield, Slivinski, all are his pupils; and it is the greatest possible pity that Josef Hoffmann should not be with him now, as at first intended, instead of with Rubinstein, as Essipoff says is the case.

Before she left this city I called on Essipoff at her hotel, near the Boulevard des Capucines. She had just come from a rehearsal with the Lamoureux orchestra, and, awaiting luncheon, was playing a "patience," the cards as I entered lying all over the table. As Essipoff dislikes speaking English, we spoke German, and she took me round to see the quantities of flowers that had been sent her. "I am proud of them," she said, smiling, "for they are no longer sent me as a woman, but as an artist." "You see," she said quickly, as I tried for some reply, "I am no longer young nor beautiful. I measure

heaven only knows how many inches around the waist, and I am fast becoming old."

I certainly hardly recognized the brilliant Essipoff of a few years back, nor do I know if it was her dress or the cards outspread on the table, but it seemed to me that all the daredevil element had left her character, and that Annette Essipoff had become—in one word—motherly. In answer to my question as to her movements, she said that she was staying more and more at home. "I love Paris," she said, enthusiastically; "my audiences here are all so kind and attentive, and I look forward to my yearly visit."

As to America, she said with a shrug: "No, I do not intend to go there. It is too far, the journey is too long, and the passage is one long series of misery for me. I think we Russians are peculiarly ill-adapted for sea voyages. Look at Rubinstein. He cannot bear one to mention the Atlantic in his hearing, whereas you Americans cross and recross the ocean with as little regard as we do the putting off or on of our shoes."

I tried to have a photograph from Essipoff, but she told me that she had given up having them done. "It is just this," she said, smiling: "They always tell you it is only a question of a few minutes, whereas they make it one of hours, for they spend so much time shoving your head this way and that way, and it is all so tiresome and stupid that I have given up having them done. Besides, everyone takes them from under my fingers, and after all my trouble I am always left without one copy."

I asked Essipoff if she practiced daily, and she replied at once: "Certainly I do, an hour or two at least. Every player must. I never believe those who say they don't; for routine is one of the great secrets in the success of a pianist. Another thing I do, too, is to take exercise and to eat well. That is half the battle. Without health and muscle it is impossible to become a pianist."

I asked her if she had seen Rubinstein lately, and she said "Yes," that he was living in Dresden in a pension, and paying 8 marks a day. "Think of it," she said, pityingly. "Rubinstein, who never had less than twenty guests at his dinner table, and has entertained grand dukes with lavish hospitality."

"Well, but he could make a fortune if he would only go to the United States," I replied. "How many times have I made princely offers to him from impresarios during the years I was with him in Russia?"

"Ah, yes," said Essipoff, "but you forget there is always the Atlantic betwixt and between. Besides, it would be spent easier than made. Rubinstein has literally thrown away hundreds of thousands of roubles in entertaining strangers, and he is no longer young enough to undertake such a journey for the mere sake of money. He is Rubinstein, and greater his fame cannot be. It is enough for an artist."

I asked Essipoff if she were going further on her travels, but she said: "No, I am going home to my two children and my husband. The rest of my engagements for this season are in Vienna."

The London "Musical News" contained in a recent issue the following bit of gossip about Essipoff's recent appearance at Paris:

On Sunday last there was a demonstration of a certain type at the Lamoureux concert such as we rarely witness in this country. Essipoff played Liszt's "Hungarian Fantasia," and the critics declared a finer and more delicately shaded execution of this work was never heard. At the conclusion the enthusiasm of the public was extraordinary, and it appears to have provoked a strong expression of disapproval from a section of the audience. The shouts of "encore, encore," were met by counter shouts of "assez, assez." The disturbance went on for a long time, the contending parties almost coming to blows, and it was only terminated by the action of Lamoureux, who started the next item, the prelude to "Parsifal;" peace was thus reestablished. Whether the hisses and protests were directed against Liszt's music, or Essipoff, or against the encore principle is uncertain. Liszt's music is popular in Paris, and Essipoff, a Russian lady and most admirable player, ought also to be satisfactory; so perhaps the Parisians were only displaying their opinion as to the vicious encore system.

FAREWELL TO NIKISCH.

TOMORROW evening at Chickering Hall Arthur Nikisch, the conductor of the Boston Symphony Orchestra, will make his farewell bow to us for at least five years. He goes after urgent requests and the offer of terms that would melt the most obdurate of resolutions, to Buda-Pesth to become the director general of the Royal Opera House in that charming city. Mr. Nikisch will, in addition to conducting the operatic performances, also conduct the Philharmonic Society concerts. He regrets leaving America greatly, for he has made many friendships during his four years' residence here; but then who could resist the temptation of leaving the grey, demure life of Boston to live in one of the most brilliant and cosmopolitan cities of Europe, and to supervise the musical destinies of one of the most complete opera houses in the world, with a life pension attached to the position.

No matter who will be Mr. Nikisch's successor, and there is a rumor of pending negotiations with Hans Richter, Mr. Nikisch's departure is in the nature of a personal loss. The magnetic qualities of his conducting, his superb musicianship, his glowing artistic nature, coupled with his sterling qualities as a man, all have endeared him to his New York audiences, and a wail will go up when the news becomes known. Getting musicianly conductors will not be a trying task for the managers of the Boston Symphony Orchestra; to get a man to adequately replace Mr. Nikisch in every sense will be next door to the impossible.

He is a union of musicianly, dramatic poetic and virtuosic qualities that is rarely encountered even in this time of versatility. Mr. Nikisch plays Friday afternoon and Saturday evening, for the last time, in the Brooklyn Academy of Music; in Chicago two concerts, 14th and 16th of May, at which the soloists will be Franz Kneisel and Alwin Schroeder, and his

season closes in Detroit May 20. About June 1 Mr. Nikisch goes to Europe, and that is probably the last America will see of this great and unique conductor, to whom we can only say hopefully, "Auf Wiedersehen."

GILMORE AND SOUSA.

AN OPEN LETTER.

TO WHOM IT MAY CONCERN—GILMORE'S BAND SPEAKS.

GILMORE'S band, the band of the famous Twenty-second Regiment N. G. S. N. Y., is none the less the greatest band in the world at the present time than it was under the guidance of its great organizer. It has been so conceded hundreds of times recently, and we feel that the sentiment of the hundreds of thousands of people who have been entertained and made happy under the spell of its matchless music is that the famous organization should be perpetuated. It is well known that Mr. Gilmore possessed the finest library of music extant, embracing thousands of the finest specially arranged pieces and played only by his band. Mr. Reeves' library also is celebrated as being extensive and containing many valuable MSS. pieces arranged by himself. The two great libraries are now combined, and Mr. Reeves has the exclusive use of the entire collection through the active and earnest co-operation of the family of the late Mr. Gilmore, and who heartily second the efforts of Mr. Reeves. A persistent effort is being made by interested and unscrupulous parties, who do not hesitate to resort to doubtful methods in order to silence this great name, to create the impression that Gilmore's band is no more, and we warn all of the friends of the late bandmaster and of his world famous band of the fact that they may take the reports for what they are worth. Gilmore's band is here to stay and they will prove to all who attend their concerts the fact as asserted above.

In explanation of the above it is proper to state that a syndicate was formed, headed by a man whom Mr. Gilmore repudiated for reasons. A gentleman and a musician was induced to leave a prominent position under the Government, and a band selected haphazard from various parts of America was hastily formed, purporting to hail from Chicago, for the avowed purpose of running Mr. Gilmore from the field. The aforesaid musician was placed at the head of "this band from Chicago." This leader, being too much of a gentleman to enter into any doubtful operations, is acquitted of any intents except to make as good a band as possible. It was first called the New Marine Band, trying plainly enough to steal the honors from the band made famous by Mr. —, the leader aforesaid. Warnings from Washington caused the name to be changed to the World's Fair Band, in hopes of capturing the world's exposition business. Failing in that, a concert tour promising fifty weeks was "wound up in nine." Failing in that, this "syndicate" set to work to induce Gilmore's Band to join their party, that they might perhaps share in their great reputation. This was not so much of a failure, for some men who have played with Mr. Gilmore were induced to join this "band from Chicago." Probably 2,000 musicians first and last could claim "that honor" of having played with Gilmore "some time," and as the band numbered 100 when Mr. Gilmore died, and fifty of that number have been dropped, it would be easy enough to organize quite a large band composed of men who had played with Mr. Gilmore, and that quite recently. So from first to last this famous band has relied on some "other fellow's reputation." First, the Marine Band; next, world's fair, and now on a few fossilized and worn out members of Gilmore's Band, and strange to say that, armed with the last named evidences of their genius, they have actually convinced men of standing and judgment that even a few men that "fit with Gilmore" are better than their whole band "from Chicago." It now remains to be seen whether the reputation of an organization twenty years under the baton of the greatest leader of the century, followed by a leader of thirty years' experience, is to suffer "even to death" by the unscrupulous methods of speculators, whose only object in connecting themselves with a musical organization is to make money. Gilmore's Band is still marching along in the path laid out by its great founder, firm in their determination to perpetuate the name, and your attention is called to the results of the coming tour, surrounded as we are by a well-trained corps of vilifiers, whose efforts seem directed more to Gilmore's Band than to their own.

GILMORE'S BAND.

It strikes us that the above circular attack made upon Sousa's Band and signed "Gilmore's Band" is a thrust of equally bad taste and bad business tact. It seems to be from first to last a wrathful plaint over the fact that Sousa's Band has carried away the exposition engagements of St. Louis and the world's fair and Manhattan Beach, for which Gilmore had during his life always been booked. And further, an effusion of resentment because Sousa's Band had enrolled in its membership the leading and familiar soloists long identified with Gilmore's corps. The parties who issued the circular can hardly add shekels to their coffers by taking the public into their confidence in this way. It may be questioned whether, with nearly all the occupants of the first chairs in the old band occupying similar places in Sousa's Band, anyone has any right to sign such a circular attacking anybody under the title of "Gilmore's Band." Moreover, the public will not justify anyone in speaking of such thoroughly competent musicians as Bode, Stengler, Stockigt, Raffayolo, Lefebvre, Wadsworth, Urbain, Lacalle, Miller, Conrad, and others, who have left the old band and joined that of Sousa, as "fossilized and worn out members of Gilmore's Band."

Furthermore, the friends of the lamented Gilmore will hardly relish the stigma put upon him by the assertion in this circular that these old and skillful favorites of his, whom he died gloriously at the head of, are "fossilized and worn out" men.

We allude to this unfortunate emanation solely in

the interest of the band itself, for which the public has heretofore had great sympathy.

Least of all is there any justification for the rather dangerous statement that makes it appear that the late Mr. Gilmore "repudiated" Mr. Blakeley. They were firm friends when Mr. Gilmore died and no good can come from such a charge.

In addition to the above we publish herewith a "card" signed by those musicians who formerly belonged to Gilmore's Band and have now joined Sousa.

A CARD.

The undersigned, late solo members of Gilmore's Band, but now members of Sousa's Band, have observed with amazement the circular issued to the public, signed "Gilmore's Band," attacking Sousa's organization in general and the undersigned in particular, and characterizing us as "fossilized and worn out members of Gilmore's Band." Perhaps no person on earth, were he living, would be more astounded and indignant than Mr. Gilmore himself to see such an attack made upon the men who occupied his first chairs when he died, and whom he took pleasure in advertising as his great favorite soloists. Mr. Reeves, the present leader of Gilmore's Band, who has written this circular and who claims to be Mr. Gilmore's friend, could hardly have inflicted a deadlier insult to his memory than to stigmatize him as having chosen and led, up to the time of his death, what Mr. Reeves characterizes as "fossilized and worn out men." This is sufficient to say of this part of Mr. Reeves' circular.

The undersigned left Gilmore's Band and took an engagement with Mr. Sousa because his band had been chosen to succeed Gilmore's Band for the long engagements of the St. Louis Exposition, the Manhattan Beach and the World's Fair, and in addition long tours of concerts, thus affording his musicians a continuous and extended engagement. It was also a great pleasure for us to enroll ourselves under the leadership of so thoroughly accomplished and exceptionally successful a leader as John Philip Sousa, whose brilliant band it is an honor to any musician to belong to.

It only remains to question the right of Mr. Reeves to sign the name of "Gilmore's Band" to any circular, or in any connection, considering the fact that the band is now not only destitute of its late brilliant and lamented leader, but most of the soloists who aided him in making it famous, and of the engagements which had been so long identified with his successful career. These soloists and these engagements being now in possession of Sousa's Band, and its management being the same as that which piloted Gilmore so successfully through the last five years of his great career, it would seem as if the question might be an open one whether Sousa's organization, if he wished it, could not lay greater title to being "Gilmore's Band" than the organization whose leader, by his wanton and gratuitous attack upon the favorite musicians of Gilmore, has so belied the latter's character as a competent judge of the qualifications of the musicians whom it was his pleasure to employ.

M. RAFFAYOLO, euphonium soloist.
E. A. LEFEBRE, solo saxophone.
A. BODE, first cornet.
H. L. CLARK, cornet soloist.
F. W. WADSWORTH, first flute.
A. P. STENGLER, first clarinet.
F. URBAIN, first clarinet.
J. LACALLE, first clarinet.
THOS. F. SHANNON, bass saxophone.
HELMANN CONRAD, tuba-helicon.
ERNST MUELLER, drum and tympani.

VERDI GOSSIP.

HERE is some poussière des journaux respecting the performance of Verdi's latest work. The Emperor of Austria will give him the Grand Cross of the Order of St. Stephen—The telegraphic reports sent out from Milan after the first representation were 300 in number, containing over 25,000 words. The largest was 829 words to the London "Times," the next, 700 words, to the "Mattino," of Naples—Among the audience was the Count Andrea Zorri, who has never missed a first night of Verdi since "Ernani"—The firm of Ricordi have paid Verdi 160,000 frs. in addition to its rights of 40 per cent. on sales or letting of scores or parts of the score. Arrigo Boito received for the libretto 10,000 frs.—Verdi gave his photograph, with an autograph dedication, to all the singers and performers, including Mascheroni, whom he described as "the valorous captain of a valorous army"—The Syndic of Milan, in congratulating Verdi, expressed a hope that the composer would next year renew the triumphs of the present, to which he replied: "For that it would be injudicious to fix a date." Hence it is inferred that he is working on another opera; whether a "King Lear" or a "Romeo and Juliet" is disputed—In the carnival procession was a car inscribed "Homage to the Swan of Busseto." It bore a huge desk, on which

lay a huge book with the titles of all Verdi's operas, and twenty-five mandolinists in the costume of the principal characters escorted it.

AUBER AND VERDI.

IN the year 1863, writes the "Figaro," Verdi called on Auber at the Paris Conservatory. Auber was then eighty-one, Verdi fifty years old. Auber had just written the score of "Le Premier jour de Bonheur," and some sheets were lying on the piano. "So you are still at work?" said Verdi. "I must," replied Auber, "that is the only thing I am good for. And you?" "Ah, it is all over with me—I have nothing more to say." "I do not believe it," answered Auber, "and you do not believe it yourself." "Maestro, you are wrong; I shall compose no more. I shall not write another note, I swear it; I am ready to swear it to you." The reporter of the conversation added that Verdi uttered these words so seriously and decisively that they seemed to express an irrevocable determination. But Auber was right. Verdi has, since that date, produced "Aida," the "Requiem," "Othello" and "Falstaff." He is now at the age that Auber was when the conversation took place.

FROM CHICAGO.

IN addition to the concerts announced for May and June the New York Symphony Orchestra, Walter Damrosch conductor, will give two concerts in Music Hall on May 19 and 20. The Apollo Club, of Chicago, will give performances of Händel's "Messiah" on June 14 and 28, and of Bach's "Saint Matthew Passion" on June 16 and 30.

Following the Festival, in July, of the second section of representative Western choral societies, there will be given in the Music Hall symphony concerts, including the Ninth of Beethoven, and in Festival Hall Wagner concerts, conducted by Hans Richter.

Engagements for band music have been made with Gilmore's Band for September, and with the band of the Thirteenth Regiment of Brooklyn, F. N. Innes, conductor, for October.

THEODORE THOMAS,
Musical Director Bureau of Music.
CHICAGO, Ill., March 8, 1893.

RACONTEUR

The remembrance of his playing consoles me for being no longer young.

THIS sentence charmingly phrased, as it is charming in sentiment, could be uttered by no other man alive but Camille Saint-Saëns, in his article about Franz Liszt which appeared in the "Century" for February. As the natural son of the Hungarian composer, musically speaking, Saint-Saëns is perhaps better qualified to write of Liszt than most critics, and his adoration is perfectly excusable, for to him Liszt was the protagonist of that school which threw off the fetters of classical form only to hamper itself with the extravagances of the romantic. They all came from Berlioz, Saint-Saëns' violent protest to the contrary; only this much may be urged in the latter Frenchman's favor—that a great movement, like the romantic movement in music, painting and literature, springs up simultaneously in a half dozen places. It is in the air and is very catching. Goethe dismissed the whole movement in his usual Jovian fashion by exclaiming to Eckermann, "They all came from Chateaubriand," and this to the student proves to be a correct estimate, for in the writings of the author of "The Genius of Christianity" may be found the germ-plasm of all the artistic disorder, the "farouche" color, the bizarrerie, the morbid extravagance, the introspective analysis of self which in Amiel's case ran to mania, and which are the key-notes of this group. Stendhal was undoubtedly the St. John of the movement which captivated the powerful imagination of Franz Liszt, as later did the orphic utterances of Richard Wagner.

* * *

Saint-Saëns claims much for Liszt's original compositions, and it would not surprise me when the ruck of operatic fantasies, the intolerably grotesque so-called Hungarian rhapsodies—in fact, all the embroidered putrescence which the Liszt maniac calls "good piano music," when all this garbage, I say, is swept into the sewer where it belongs, Liszt's original music may get a chance to breathe and be heard. I was re-

minded of all this by Arthur Friedheim's recent recitals in this city. I need not dwell here on the playing of this young man. That it grows stronger every year goes without saying. It is more in a spirit of curiosity that I analyzed his programs and found so much that was good and so much that was—to me—bad. You notice I criticize entirely in a subjective manner, for the dreadful "Hexameron" must have seemed good music to Mr. Friedheim, else it would not have appeared upon his recital programs. There is no doubt, and here the personal equation comes largely into play, that the rhapsodies and the transcriptions have meanings for a virtuoso, which are lost on many. That the great public applaud is no sign of their intrinsic musical value. They are, I fancy, the sop thrown to the Cerberus which pays its money at the box office, and I never knew but one pianist who disdained the potency of the box office, and he was a millionaire.

If pianists, even like Paderewski and Friedheim, could only realize how ridiculously puny the orchestral effects of these Liszt rhapsodies sound in comparison to the orchestra itself, how insufferably tinkling, how cheap, poor, meagre, unmusical the whole sickening hodge-podge is, I'm sure they or other pianists would drop this music out of their repertory. And mind you, when I say Paderewski and Friedheim, I am instancing the names of two men who play in their varying modes the Liszt rhapsodies supremely well. They almost make of these insufferably long drawn out harp and cymbalum pieces an effect. But, heavens, how the old bones do rattle withal! We laugh at the past generation which admired "The Battle of Prague," Herz's variations and Kalkbrenner's fantasias. The next generation will smile at us for tolerating Liszt's trashy rhapsodies when a man named Brahms has given to his world two such wonderful rhapsodies as the ones in B and G minor. But I suppose gush and glitter will always rule childish brains. Technically the Liszt rhapsodies and operatic fantasias are excellent finger pieces. One can show off enormously, make much noise and get a reputation for virtuosity which would be shattered if a Bach three part invention were selected as the test. But again, let me remark that this is a matter of taste to me. One Chopin mazurka contains more music than Liszt's second rhapsody and more national flavor, for with a Hungarian drop in me allow me to say that the Hungarian rhapsodies of Liszt are over dressed pretenders to Magyar music. Any street gypsy band can give one the true flavor of Hungary better than Liszt's pompous, affected introductions, spun-out scales and transcendental technical feats, all alike foreign to the wild, native simplicity of Hungarian folks music. But—de gustibus, &c.

When, however, you touch me on Liszt's original music you put your finger on a weak spot. I will not speak of his wonderful transcriptions of Schubert, Schumann and Franz's songs, nor of his own very original and charming songs, nor yet of his three piano concerti. All these are patent witnesses to the man's geniality, cleverness and charm. I wish to speak only of the compositions for piano solo composed by Liszt Ferencz of Raiding, Hungaria. Many of these I salute with the "eljen" of patriotic enthusiasm, and I particularly delight in interrogating the Liszt maniac who bores me with his rhapsodies, &c., as to his knowledge of the etudes—those wonderful continuations of the Chopin etudes, of the "Années de Pèlerinage," of the "Valse Oubliée," of the "Valse Impromptu," of the sonetti, of the nocturnos, of the F sharp impromptu, of "Ab-irato"—that etude of which most pianists never heard—of the "Apparitions," of the Legendes, of the Ballades, of the mazurka, of the Elegies, of the Harmonies Poétiques, of the Concerto Pathétique, of many other pieces which contain enough music buried in them to float a half hundred comic opera composers of this fag-end of the generation, as Philip Hale would say, into glory. No; it is as useless to talk to the man who has made up his mind that Liszt is the greatest composer in the world for the piano as it is to expect the same man to admire a note of Brahms. I give it up, and will waste no more time in trying to convince him.

The eminently pianistic quality of Liszt's music (I mean his original music) commends itself to every amateur. Joseffy once said to me that the B minor sonata was one of those compositions that played itself, it lay so beautifully for the hand, and while I have not yet encountered many self-playing B minor

sonatas, nor even many pianists who can attack the work in a manner commensurate with its contents, yet I am convinced of the wisdom of the great pianist's remark. To me no work of Liszt's, with the possible exception of the etudes and the C minor polonaise, is as interesting as this same huge fantasy which masquerades in H. Moll as a sonata. Agreeing with my friends who declare that they cannot find a trace of a sonata in the organic structure of this composition, and also with the friends who swear that this sonata is an amplification of the old, obsolete form, that Liszt has simply taken Beethoven's last work as a starting point and made a plunge into the future; agreeing absolutely with these warring factions, and thus choking off an interesting fight, I wish to say that I believe the B minor sonata of Liszt extremely fascinating music.

What a tremendously dramatic work it is. It certainly stirs the blood, it is intense and it is complex. The opening bars are so truly Lisztian. The gloom, the harmonic haze, out of which emerges that bold theme in octaves, the leap from the G to the A sharp—how Liszt has made that and the succeeding intervals his own! Power there is here, sardonic power, as in the opening phrase of the E flat concerto, which is mocking, cynical, but tremendous. How incisively the composer fastens on your musical memory the next theme, with its four knocking D's. What follows is like a drama enacted in the nether world. Really is there a composer who paints the infernal, the macabre, like Liszt? Berlioz had the gift, so had Raff, so has Saint-Saëns; but the thin, sharp flames of hell hover about the wood, brass and shrieking strings of Liszt's orchestra. The choral, which is the meat and drink of a Liszt composition, soon makes its appearance in the sonata. It proclaims the composer's belief in powerful accents, and I am swept away with conviction until after that burst in C comes the insincerity of it in the following harmonic sequences. Then it is not real heart whole belief, and I am right, for after that faint return of the opening motif comes the sigh of sentiment, of passion, of abandonment, which engenders the belief that when Liszt was not kneeling before a crucifix he was to a woman. He dearly loves to blend passion and piety in the most mystically amorous fashion, and in this sonata with the "cantando espressivo" in D begins some lovely music, certainly secular in spirit, though mayhap intended by its creator for pyx and reredos.

But the rustle of silken attire is in every bar; sensuous imagery, faint perfume of femininity lurks in each trill and cadence. Ah, naughty Abbé, have a care. After all thy chorals and tonsures, thy credos and sackcloth, wilt thou let the evil one in the guise of a melody, in whose chromatic intervals lie dimpled cheek and sunny tress and *riant* glance, make away with thy resolutions? *Vade Retro Sathanas* and it is done; the bold cry so triumphantly proclaimed at the outset is sounded in chordal pomp. The hue and cry of diminished sevenths begin, and so this ruddy, moving picture, with its swirl of intoxicating colors goes kaleidoscopically on. Again the devil tempts this musical St. Anthony, this time in octaves and in A major, and he succumbs momentarily, but that good old family choral is heard once more, and if its orthodoxy is faulty in spots, it serves its purpose, for the evil one its routed, and early piety breaks forth in an alarming fugue, which, however, like that domestic disease, is short winded. Another flank movement of the "Ewige Weibliche," this time in the rich and seductive key of B major, which is made mockery by the strong man of music, who in the stretta quasi presto, views his early amorous disorder with contrapuntal and grim glee. He shakes it from him, and in the triolen in the bass, frames it as a picture to at once weep and rage over. All this leads to a prestissimo finale of startling splendor. Nothing more exciting is there in the literature of the piano. It is brilliantly, captivating, and Liszt, the conqueror, Liszt, the magnificent, is stamped on every octave. What a gorgeous swing, and how the very bases of the earth tremble at the sledgehammer blows from this mighty cyclopean fist! Then follow a few bars of that very Beethoven-like andante, a moving return of the first themes, and silently the first lento descends to the subterranean depths whence it first emerged, then a true Liszt chord sequence and a stillness in B major.

The sonata in B minor contains all of Liszt's strength and weakness. It is rhapsodical, too long, but full of nobility, drastic intellectuality and sonorous brilliancy. To deny it a place in the repertory of

piano music were a folly. Arthur Friedheim, if he had done nothing else in this city but the playing of this sonata, would nevertheless have had a great claim on our memory. It is not my intention to present to your consideration many other of Liszt's original compositions. In the "Années de Pèlerinage" there are many charming piano pieces. The "Eclogue," redolent of Vergilian meadows, with the soft summer air shimmering through every bar, what is more delicious than the etude "Au bord d'une Source," how exquisitely idyllic. Surely in these years of pilgrimage Liszt garnered much that was good and beautiful, and without the taint of the French salon or cosmopolitan concert platform. Away from the gaslight this extraordinary Hungarian patterned after the noblest things of nature. In the atmosphere of the salon, the Papal court and the public, Liszt was another and hardly an admirable character. Oh, I wot of your hysterics, of your cries, calling on heaven to witness that he was anointed of God! Pah! if he had not had to cut and run to a sanctuary to escape two women, we should never have heard of Liszt, the Abbé. Why is it, when you are about to enjoy some music, some verse, some painting, some modeling, that the jackass with an "ite" to his name heaves into view, and you are told to hunt for symbols or else you can't enjoy the atmosphere of a Maeterlinck or an Ibsen; to search for mystic meanings, else Liszt's music is fruitless; to hunt for cosmic analogies, else the Browningite pursues you with glossaries and gibes. God! is one never to enjoy without this impertinence being thrust upon your understanding? I take Liszt to have been a great man, with all the defects and vices that go to make up any man who amounts to anything outside of a book. Let us enjoy him without his Lina Ramann and the rest of the hysterical crew.

The "Mephisto Walzer," from the episode from Lenau's "Faust," in addition to its biting, broad humor and satanic suggestions, contains one of the most voluptuous episodes outside of a Wagner score. That halting, syncopated, valse-like theme in D flat is marvelously expressive, and the "poco allegretto" seems to have struck the fancy of Wagner, who didn't hesitate to appropriate from his esteemed father-in-law when the fancy struck him. He certainly considered "Kundry" Lisztwise before fabricating her motive in "Parsifal." In the hands of a capable pianist the "Mephisto Walzer" can be made very effective. Of the twelve great etudes I have had occasion to refer to before this they should be on the desk of every student of the piano who has fingers. So should the "Waldesrauschen" and "Gnomensingen," and I can't praise sufficiently the beauties, legitimate and pianistic, in the three etudes de concert. The one in D flat is familiar to us now, while Pachmann and Godowsky played the one in F minor last season. The ballads and legends we know; not so well, however, the "Dante Sonate," which Arthur Friedheim played several seasons ago. It was always a favorite of mine, and of the great polonaise in C minor I cannot find words strong enough to paint its excellences. The polonaise in E is banal. So much for the present of Liszt's original compositions. The subject is better suited for an extended study. Piano students cannot, without ignoring the history of their instrument and much fascinating music besides, dispense with a close study of Liszt, his music and his environments. His life was a series of triumphs. His sympathies were boundless. He understood Chopin; he unearthed Schumann's piano music; he aided Wagner, and discovered Robert Franz. And yet he had time for himself and grew apace, only I wished he hadn't manufactured the rhapsodies and the Liszt pupil.

Adolf Nowak.—Adolf Nowak, a musician and conductor well-known here, died in Vienna, Austria, on February 15. He was born in Vienna thirty-eight years ago and came to New York in 1885 to conduct at the Thalia Theatre during the engagement of Marie Geisinger. Subsequently he became a member of Theodore Thomas' orchestra, and later joined an English opera company that made a tour of the principal cities of the United States. About six years ago Mr. Nowak returned to Vienna where he married the daughter of a wealthy baker. He again visited the United States and made another tour with an English opera company, and on going back to Europe settled in his native city. He was an accomplished and versatile musician, the composer of several songs and a good conductor. He received many offers from American musical societies and associations to become their director, but did not accept. He was highly popular among his musical confrères.

The Fifth Symphony Society Concert.

AN unusually attractive program was presented by Mr. Damrosch at the fifth public rehearsal and evening concert of the Symphony Society last Friday afternoon and Saturday evening in Music Hall. The symphony was Tchaikowsky's fourth in F minor, which has already had two hearings this season at the Philharmonic Society. Mr. Damrosch it was who produced it first in this city, we believe. His reading then differed widely from that of last week. He has gained greatly in variety and decisiveness, and this interpretation had much to commend it. The work has been estimated in these columns, and there is little to say but to emphasize our previous assertion that it is the product of a great, genial music mind, one saturated with the themes of his nation, and a master in the presentation of his ideas. Tchaikowsky's orchestra is rich in color, and the rhythmic beauty and variety in the handling of his material are amazing.

All this was fairly well brought out by Mr. Damrosch, though the note of passion was lacking in the first movement (the Schumann-like entrance theme being very coarsely proclaimed by the brass wind). The second movement was a shade too fast for an andantino, even though it was in "modo di canzona," while in the finale there was an over accentuation of the composer's fortissimos. The pizzicato scherzo was well done, but the soft staccato chords in the brass were raggedly given at the afternoon concert; in the coda, however, all at both concerts was smoother. The string band did remarkably well.

The novelty was two excerpts by Lalo; a serenade, bizarre in idea and eccentric in color and rhythms, and a theme with variations, the theme itself of a decided Celtic flavor, while the variations were interesting as to workmanship, but not very convincing musically.

Smetana's merry and delightful overture to a comedy was well played by the band. It has the sparkle and humor of a Mozart overture, and its blithe Bohemian spirit and quaint second motive were agreeable in the extreme. Why do we hear so little of this composer nowadays? His fellow countryman and pupil, Dvorák, seems to have crowded him out of our concert halls.

Ignace J. Paderewski, the conqueror pianist, played Schumann's A minor concerto in his most poetic and brilliant fashion. The intermezzo was charmingly delivered. Noticeable, too, was the cadenza in the first allegro, and the finale was robust and fiery in spirit.

Later Paderewski played a group of pieces, beginning with Schumann's E major transcription of a Paganini fiddle study, and the twelfth rhapsody of Liszt—this last in an overwhelming style—and Schumann's nocturne in F. His audience at the rehearsal, not placated by this musical libation to Apollo, insisted on the Polish virtuoso bowing his acknowledgments thrice, and finally he good naturedly sat down and played this tender little "Chant de Voyageur" in B. At the concert Saturday evening for encore he gave a most poetical version of Chopin's "Berceuse." He looked pale, but played as if his muscles were red-hot steel. It takes more than a Chicago ovation to kill this young man from Poland.

A Generous Offer.

NEW YORK, March 27, 1893.

IN view of the fact that many young women are gifted with fine voices, and destitute of means to pursue serious musical studies, I have formed a plan to organize, every year, with the assistance of my best pupils, a concert whose object shall be the founding of several free scholarships, to be bestowed upon deserving pupils of promise, to aid them in the study of all the branches necessary to a complete lyric education.

In taking the liberty of sending you this it is in the full hope that you will cheerfully aid in this object, which is both artistic and philanthropic.

Yours respectfully, EMY FURSCH-MADL.
129 East 60th street.

A Chicago Class Reunion.—The fifth class reunion of the pupils of Mrs. Regina Watson occurred last Monday week at Mrs. Watson's studio, 297 Indiana street, Chicago, when the following program was given by Miss Veronica Murphy, assisted by Miss Mattie Lipman:

Sonata, E flat, op. 31.....	Beethoven
Etude, A flat, op. 25.....	Chopin
Tarantelle.....	Mendelssohn
Variations serieuses.....	Stange
"Die Bekehrte".....	Wickede
"Herzens Frühling".....	Miss Mattie Lipman.
Vechio minuetto, op. 18.....	
Romanze.....	Sgambati
Gigue.....	
Allegro appassionato.....	Saint-Saëns
Concerto, op. 25.....	Rubinstein

Second piano by Mrs. Watson.

The Nordica Concert.—The Nordica concert announced for next Tuesday evening promises to be an attractive affair. The New York Symphony Orchestra will assist, and the list of vocalists includes, besides Mrs. Nordica, Scalchi, Louise Engel, Campanini, Del Puente, Emil Fischer and Giorgio Vidal. Besides a miscellaneous program, the garden scene from "Faust" will be given in costume and with scenery.

Berlin Branch Budget.

EUROPEAN HEADQUARTERS OF
THE MUSICAL COURIER,
BERLIN, W., Linkstrasse 17, February 21, 1893.

AS the musical season progresses the number of concerts that are being given here keeps on increasing, and it is sometimes difficult to choose between two or three of them that take place on the same evening. On the whole, however, I managed fairly well in picking out what seems of the most interest to the readers of THE MUSICAL COURIER, and at the same time introduce a little variety into this routine work of attending concerts.

The week opened well on Wednesday last with a concert of the well-liked lieder singer Miss Alice Barbi. The lady is quite a favorite among the court and other higher circles of Berlin society, and these were well represented at the Singakademie on the occasion of this, her only concert here this season. The audience altogether was quite fashionable, evidently very high toned and altogether out of the common run. In spite of the somewhat chilly atmosphere and reserved attitude produced thereby, an enthusiasm, of a somewhat suppressed kind, however, gradually took hold of the listeners, for the fair concert giver is the possessor of something which is as rare as it is necessary in lieder interpretation, viz., of a fine, natural musical instinct and a taste of the most recherché kind. Her voice, however, is none of the sweetest, and only her most careful and artistic use of it prevented the too marked obviousness of its having grown a trifle passée. Altogether her singing reminded me somewhat of the taste of a mandarin, the enjoyment of which lies for me in the fact that its peculiar flavor makes me forget that I am not eating an orange.

The lady with this rather tart taste sang some particularly interesting selections, consisting of Scarlatti's aria, "La Lontananza," and arietta "Rugiadose, odorose," Padre Martini's "Plaisir d'Amour," and Monsigny's "Il était un oiseau gris," which seventeenth and eighteenth century music was, however, not quite suited to the best display of her peculiar style. This came into play to greater advantage in the Franz and Brahms' songs, of which from the former she sang "Das Traurige Mädchen" and the little serenade, "Der Mond ist schlafen gegangen" (repeated), and of the latter, "Vor dem Fenster," "Feldeinsamkeit" and "Der Jäger." Schumann was represented with five songs from the "Frauenliebe und Leben" cycle and the modern French school, with Bizet's "Vieille Chanson" and Massenet's "Il Pleuvait" and the charming "Ouvre tes yeux bleus." As the evening progressed the audience grew more and more demonstrative, and Miss Barbi was honored with a nuance of de capo and encore demands.

She was most admirably musically and in most refined style accompanied by Fritz von Bose who, also, in his solo numbers, the Bach-Stark D minor Toccata in the Doric mode, Jensen's "Electra" and "Galatea" from the "Ereos" cycle and Reinecke's strong E minor ballad, op. 215, showed that he is a pianist of skill and particularly fine taste. In both respects the singer and pianist are admirably suited to each other, and their concert, therefore, offered altogether a rare enjoyment.

Thursday evening was given up to the now famous wonderchild, Raoul Koczalski. So great was the reputation that went in advance of this eight year old boy, and so skillful and persistent the puff preliminary and the general advertising racket that a vast audience was attracted to the Singakademie, despite the fact that Berlin is just now pestered with wonder children of all sorts and denominations, including a fourteen year old violoncellist, an eleven year old girl violinist and a ten year old girl singer. For youthfulness Raoul Koczalski takes the medal, and the most wonderful thing is that he has been playing all over Europe for now three years, viz., since his fifth year. But Raoul is not only a pianist; he is also a composer, and in this double capacity he has been hailed by Ludwig Hartmann, of Dresden, as not only a rival but a superior of the late Wolfgang Amadeus Mozart, Esq., while Hanslick is scarcely less enthusiastic. Were it not for the fact that the great Viennese critic has never yet correctly judged unknown musical talent in its infancy, of which fact his unfavorable early criticisms of Tausig and Rubinstein are glaring examples, and that the Dresden critic is said to frequently listen with not exactly unbiased ears, one should be loath to give a judgment not exactly in accordance with such well-known authorities, and moreover with the great roar of the vox populi.

Yet with a supreme effort and the courage of my conviction I must put it down on black and white that I consider Raoul Koczalski nothing more than a highly talented piano playing boy of hot house culture, but by no means a genius. The difference between him and the now rapidly growing up Josio Hofmann is, as I feel it, that when I close my eyes and listen to the playing of the latter, it always seems to me that I am listening to a real and full grown artist, while when I do the same thing in Koczalski's case, I am constantly aware of the fact that it is after all only a precocious boy who is seated at the piano. This is certainly the case as far as their work (Josio's former, as I remember it, and Koczalski's present) as composers is concerned, and as for mere reproductive piano playing why little Otto Hegner could give Koczalski cards and spades and beat him.

Above all noticeable is this in Raoul's lack of rhythm, which is so pronounced that in the Chopin E minor posthumous waltz one almost lost consciousness of the fact that it is in triple time. Some pretty phrasing, however, was exhibited in the larghetto of the Chopin F minor concerto; but in how far this is acquired or real natural musical taste, I am unable to decide. His tone, however, is of good quality and of surprising power for one so young, and he at times plays with great brilliancy and almost virtuosity. His touch also is remarkably good and pliable, and altogether he has the material for making a fine pianist, if his parents take him from the road and set him to work in dead earnest.

To judge Raoul Koczalski as a composer from the two proofs last Thursday's program offered is simply impossible, for the little gavot, op. 43, in A minor, is so finished in form and workmanship and so exquisite and novel in harmonic devices that it seems impossible that it should have sprung in this perfection from so youthful a brain. But if one were willing to concede that Koczalski in reality was, like Mozart, a born genius, who, as such, could, without previous study, produce such gems, the concession would immediately be withdrawn after listening to the "Valse Triste," op. 46, also in A minor, which is unoriginal in ideas, and as puerile in treatment as one could expect from an eight year old boy. The composer of op. 43 and op. 46 must have been two different beings, or else wonders will indeed never cease to exist.

The orchestral accompaniment to the two last movements of the Chopin F minor concerto were butchered in unrelenting fashion on a second piano by a Mr. Moritz Mayer-Mahr, whose initials and behavior on this occasion give cause to dub him a most miserable musician.

The next two evenings belonged to two Americans, for as such I can safely designate both George Magrath, of Cincinnati, and Richard Burmeister, of Baltimore, who gave concerts of their own at the Singakademie on Friday and Saturday evening respectively. If I were a believer in the Friday bad luck superstition, I should most assuredly ascribe some portion of the undeniable failure the former made to fatality. First of all, it rained pitchforks, and the hall therefore was but moderately well filled, anything like enthusiasm being of course dampened in the bud. Moreover, I am sorry to say, it would hardly have been appropriate, for Magrath had evidently a very bad day. He started with a long forgotten piano concerto in A minor by one Johannes Nepomuk Hummel, which it may be interesting enough to study at home, and is unquestionably good finger practice, but on a modern concert program these archaic concertos are somewhat out of place.

Then Mr. Magrath essayed the "Études Symphoniques," by Schumann, and made a fearful botch out of them. They were in every way far beyond his abilities, both as a piano player and a musical interpreter. He seemed to feel this himself, for he hurried and scrambled through them as fast as he knew how, and for once the undue acceleration of the tempo seemed like a blessing, as the agony was over the sooner. But not the tempo alone, the loud pedal, too, had to come to the rescue, and with the aid of these two one could at times not distinguish whether the performer was operating in C sharp minor or in D flat major.

The Saint-Saëns G minor concerto was also on the program, but I feared me for my nerves, and fled before this last number. Afterward I heard on good authority that just in this work Magrath considerably redeemed himself, and I am sorry now I did not stay to the end of the concert.

An affair of far different aspect and artistic results was Mr. Burmeister's concert on Saturday night. So great and pronounced was his success, both as a pianist and composer, that I deemed the occasion of sufficient importance to warrant a cablegram to THE MUSICAL COURIER, which, long ere these lines will appear in print, will have told you of one of the finest concerts I witnessed here this season.

Mr. Burmeister interpreted first the Beethoven E flat concerto with great breadth and nobility of conception, in an earnest, sincere and quite unaffected style, with absolute command of the necessary technic and powerful tone, although an inlay in the program told the story that the player was suffering from an injury to his left arm. Nothing of the kind, however, became apparent, and I must confess that I have not all too frequently heard more satisfactory piano playing. A numerous and quite attentive audience seemed to be of the same opinion, as they appreciatively applauded after each movement, and twice recalled the player at the close of the concerto.

Burmeister, however, had something left up his sleeve, for in the Liszt A major concerto, which he gave at the close of the program, he added to the aforementioned qualities a brilliancy of tone and an unflinching virtuosity of technic which were perfectly dazzling. The interpretation of this concerto, however, which Burmeister evidently studied with Liszt himself, was the absolutely finest of the work which I ever heard, not excepting that of the late Max Pinner, whose mental powers were superior to his physical ones to such a degree that the comparative lack of the latter ever prevented him from being able to do himself full justice. Burmeister, however, had nothing of the kind to contend

with, and he carried the audience before him by storm and was thrice recalled at the finish.

Still more successful, if possible, was the concert given with the production of his new and only lately finished "Symphonic Fantasia," for orchestra, which he conducted in person with the Philharmonic Orchestra between the performance of the two piano concertos. The "Symphonic Fantasia" is composed of two distinct and separate parts, of which the second, entitled "The Chase After Fortune," which was inspired by a contemplation of Henneberg's celebrated picture by that name, has been heard in Baltimore, and, if I mistake not, also in New York. It is a superb tone picture in A minor, of characteristic, sombre colors and of most interesting structure and skill of workmanship.

The first and entirely new portion of the composition again is divided into two well defined separate movements which lead up to the second half in logical manner. The title of this first portion is called "Scenes from the Past," and its first movement in C major, which pleased me immensely, is entitled "Happy Time of Youth," and is as fresh in invention, glowing in color and lively in rhythmic motion as the proverbial May morn. The second half, in A major, is devoted to, one might almost say of course, a love scene, and is as tender as it is pure. Altogether the work created a most favorable impression and was received with an enthusiasm that grew from movement to movement and finally culminated in a triple recall, which is saying a great deal for so proverbially cold an audience as a Berlin one, and if it be considered that Professor Burmeister was unknown to them either as a pianist or as a composer. In both qualities moreover he was done ample justice to by the Berlin critics, who speak unanimously of him in high terms of praise. As for the "Symphonic Fantasia," however, I can most ardently and conscientiously commend it to the attention of Messrs. Nikisch, Seidl, Van der Stucken and Damrosch.

On Monday night of this week, after more than the usual preparation, Edgar Tinel's great musical legend of St. Francis of Assisi was produced here for the first time by that indefatigable and progressive young conductor, Siegfried Ochs, who is gradually but surely working to the fore with his Philharmonic Chorus. Under him the youngest of the three great mixed chorus societies of Berlin is fast coming to the front and bids fair to soon outlive the somewhat old foggy Singakademie chorus and the not much less conservative Stern Singing Society.

To say that I was curious to hear "Franciscus" describes but mildly my state of mind. Van der Stucken and others of like advanced and high musical taste had spoken to me so much of this op. 36 of the most talented and most retired of the younger school of Flemish composers, who lives as head of the church music department at a cloister in Malines, in Belgium, and whose devotion to music is only excelled by his sincerity in the Roman Catholic faith. Then there were given some highly successful performances of the work in Brussels, Frankfurt, Cologne and Aix-la-Chapelle which filled everybody who heard it with admiration and the critics of these cities vied with each other in praising it.

All this, combined with the advance notices in the Berlin papers, raised my expectations to the highest pitch, and I will at once acknowledge that not only were they realized, but they were even surpassed. "Franciscus" is truly a great and noble work, and one that could only have been written by a Roman Catholic. Such blending of the highest ideals with absolute sensuousness can only be found in real Catholic art.

Imagine a beautiful, slow waltz, most dignified indeed, yet a waltz movement *pur et simple*, as an intermezzo in an oratorio. Then take a pean of love in B major, such as "St. Francis" sings in the second portion of the legend, and which in erotic intensity can successfully rival "Tristan's" musical utterings in the second act of Wagner's masterwork. Imagine these side by side with a "Ballad to Poverty" and a "Praise of the Sun," which for true religious fervor and absolute purity of sentiment have few equal specimens in all the musical literature of the Church. If there be any who still doubt that Catholicism is the religion of the senses, let them go and hear Tinel's "Franciscus" and be converted—perhaps to the Roman Catholic Church, which has always been the protector of the arts.

As for Tinel's writing; although he puts excessive demands upon the chorus, especially in almost continual use of the utmost compass of the voices, it is by far the most interesting I have heard for many a year. His orchestration is modern, yet his style is the happy blending of the ecclesiastical and worldly modes, the latter especially in the way he gives color to every mood expressed by the words of the legend. Moreover, he never tires you like Händel with his musical learnedness, although the G minor orchestral introduction to the second portion of the work very convincingly proves that Tinel could, if he choose, write in as severe contrapuntal style as anybody. Altogether, I consider "Franciscus" the most important sacred composition that has been penned since Mendelssohn, and in sincerity and effectiveness it far surpasses the latter's works, with which, however, it has no points of comparison.

The performance of this most difficult and exacting work, which, despite a curtailing of one fourth, especially in the third portion of the legend, took fully three hours, and, as I said before, was a triumph for Mr. Ochs, his chorus and also the Philharmonic Orchestra who behaved nobly on this occasion. Of the soloists, Mrs. Emilie Herzog, soprano, from the Royal Opera House, and favorably known from her Bayreuth appearances as first flower girl in "Parsifal," deserves the main share of praise. She sang with taste and careful management of a pure soprano voice. Heinrich Vogl, of Munich, well remembered in New York from his appearances at the Metropolitan Opera House, sang the part of St. Francis. He was, however, not in the best of voice, and his continued method of wanting to interpret everything in dramatic style was at times somewhat out of keeping with the contents of the composition. The tenor did very well though with the quite Bachian A minor "Song of Poverty" and the aforementioned Wagnerian "Praise of Love," the words of both of which as well as those of the glorious "Sun" chorus in E major are said to have been composed by St. Francis of Assisi himself.

The minor soli were acceptably sung by Messrs. Prof. Felix Schmidt and T. König, and not acceptably by Mr. Julius Zarneckow, tenor.

"Franciscus" drew quite a large audience to the Philharmonic, although Mr. Ochs with commendable courage had refrained, and is in future always going to refrain from the abuse in vogue here of giving away "dead head" tickets. So great was the enthusiasm displayed and the interest elicited that the work will have a repetition next Friday night, when it is promised that the composer will be here to witness the performance.

This week stands musically under the sign of Mascagni. He is here to superintend the last rehearsals of "Les Rantzau," which will have a first hearing here at the Royal Opera House on next Saturday night. To-night by special request of the Emperor Mascagni will conduct the "Cavalleria Rusticana" at a charity performance, and on Thursday night he is to conduct "Amico Fritz," while for to-morrow night a "friendly gathering" has been arranged by Mr. Hugo Bock, the music publisher, at which the young Italian hero and his publisher, Sonzogno, are to meet the music critics and other musical authorities of Berlin, and to which I have also been honored with an invitation. On the same evening Rosenthal will give here his final piano recital.

Apropos of him he has just sent me a charming letter of thanks for my criticisms on his appearances here, which he read in THE MUSICAL COURIER. Well, as I did but my duty, I do not consider myself deserving of any special thanks, and I only mention Rosenthal's letter to show that the great virtuoso can write gracious and charming letters as well as spiteful and stinging ones.

Richard Burmeister will also give some piano recitals here in the near future.

Emma Nevada did not make much of a success here at Kroll's on the occasion of her debut in "Il Barbiere" last week. Her second appearance has been postponed until Friday next, when she will sing "Lucia."

I learn that both Moriz Moszkowski and Antonin Dvorák have been nominated members of the Berlin Royal Académie of Arts.

I could not be present at Mr. Gantzberg's debut last Saturday night, but find that the "English and American Register" gives that gentleman the following pleasant send-off, which I gladly reproduce:

At a dramatic soirée given on Saturday last by a fashionable club we had the pleasure of hearing Mr. Julius Gantzberg, a young American, in Adalbert Ueberlé's "Ein Viertelstündchen Schweigen" ("Only a Quarter of an Hour's Silence"), comic opera in one act. It was the gentleman's first appearance as opera singer on the stage, and promises well for the future to judge by this debut. Mr. Julius Gantzberger has a well trained voice, sympathetic and with pure intonation. This gentleman is a well-known musician among the concert goers of New York, where he was for many years first violinist of Theodore Thomas' Orchestra and member of the New York Philharmonic Society, and while he was for three years with the Boston Symphony Orchestra under Mr. Arthur Nikisch, cultivated his fine tenor voice with Mr. Carl Pfleger in Boston. Mr. Julius Gantzberg came two years ago to Germany to finish his studies for the operatic stage; he was a pupil of Nic. Rothmühl, first tenor of the Royal Opera House, Berlin, and received lessons from Mr. Earl Browne, the best pupil of Mr. Lamperti in Dresden. To show what an excellent use this artist made of his time of study in Germany, we give his repertoire: "Max," "Freischütz," "Tachino," "Zauberflöte," "Don Ottavio," "Don Juan," "Gomez," "Nachtlager," "Lyonel," "Martha," "Baron," "Wildschütz," "Faust," "Margarethe," "Florestan," "Fidelio," "Manrico," "Trovatore," "Alfred," "Traviata," "Vasco," "Africanerlin," "Lohengrin," "Lohengrin."

To-day I am in receipt of the final proof sheets of Heinrich Ehrlich's memoirs, and gladly forward them to Mr. Huneker. To me the book has been vastly disappointing through the egotism and personal vanity everywhere displayed by the author. From his claim of having composed the second Hungarian rhapsody, which everybody who

knows anything about Liszt's character must judge preposterous, to the last pages, in which he tries to crawl out of his Rosenthal outrage, which broke his critical neck, everything is but Ehrlich, and again Ehrlich. Every artist is judged only in his relations to Ehrlich; no new opinions are advanced; nothing new is told; politics are incessantly mixed up with music in a perfectly irrelevant manner, and the only thing startling I could discover in the last portion of the work is that Patti is the "greatest dramatic singer" of the world. She will probably be as much astonished at this discovery of Ehrlich's as is

Yours truly,

O. F.

St. Francis of Assisi.

THE third afternoon and evening concerts of the Oratorio Society will be given on Friday afternoon and Saturday evening of this week, when "St. Francis of Assisi," an oratorio by Edgar Tinel, whose "Tableau Symphonique" was performed by the Harlem Philharmonic Society at their first concert in December. The program announced is as follows:

- Part I.—Francis' Life in the World and his Renunciation.
- Part II.—His Cloister Life.
- Part III.—His Death and Glorification.

Voice from Heaven, soprano.....Mrs. Geneva Johnstone-Bishop
Francis.....Tenor.....Mr. Wm. H. Rieger
Spirit of Hope.....Tenor.....Mr. Charles Kaiser
Spirit of Love.....Tenor.....Mr. Antonio Galassi
Spirit of Peace.....Tenor.....Mr. Antonio Galassi
Spirit of Victory.....Tenor.....Mr. Antonio Galassi
The Host, baritone.....Mr. Antonio Galassi
The Watchman.....Bass.....Mr. Ericsson F. Bushnell
Spirit of Hate.....Bass.....Mr. Ericsson F. Bushnell

The Oratorio Society of 500 voices.

"St. Francis of Assisi," an oratorio in three parts, is by common consent the grandest and most important work of the young Flemish composer, Edgar Tinel. Tinel was born in Sinay, Belgium, on March 27, 1854, and he is therefore not yet thirty-nine years old. He graduated at the Conservatory of Brussels, where such eminent professors as Brassin, Samuel, Kufferath (who has written some admirable books on Wagner's music dramas), Dupont and Gevaert were his teachers. When only nineteen Tinel received his first prize as pianist, and four years later he won the Roman prize for composition by writing a Flemish cantata, "De Klokke Roeland," which was received with lavish praise. Bach, Beethoven, Schumann and Brahms became his models, and in his later works especially their influence is shown.

Tinel is an unusually prolific and versatile composer. His works include compositions for organ, orchestra, piano, chorals, motets, part songs a capella, &c. His great work, "St. Francis," was first brought out in 1888, at Brussels, and has been performed there every year since then. It has been given at Frankfurt, Cologne, Düsseldorf, Breslau, Würzburg, Amsterdam, Copenhagen, everywhere with immense success.

St. Francis (born 1182 in the Italian city of Assisi, died 1226) was the founder of the Order of Franciscan monks. In his youth he led a life of dissipation and merriment (depicted in part first). After a severe illness he became a mendicant monk, and then spent two years as a hermit. After a visit to Rome he founded the Franciscan Order (1208) based on the ascetic maxims of poverty, chastity and obedience. The "Song of Poverty," the "Sun Song" and the "Love Song," in Tinel's oratorio, are translations of poems attributed to St. Francis himself.

Mr. Frank Van der Stucken makes the following interesting commentary:

A work of singular power and attraction!

Not an oratorio of the old conventional pattern, written in the stereotyped, so-called "church music" style; but a religious symphonic poem replete with all the wealth of a rich imagination and youthful enthusiasm, and saturated with all the romantic charm and legendary mysticism of the Catholic Church, of which Edgar Tinel is one of the most fervent and sincere adherents.

And what a master of his art this young Flemish composer proves to be! How clearly he knows how to express his most polyphonic ideas, how well drawn and sharply defined are the various parts of his work!

Expressive melody, refined but strong harmony, vivid rhythm, conscious freedom in the handling of voices and choruses, absolute mastery of the orchestral resources, German thoroughness and sincerity of purpose united to French grace and "savoir-faire," all these combine to stamp "Franciscus" as one of the most remarkable and fascinating compositions of magnitude produced during the last two decades.

Let me call the attention of the music loving community to the beautiful "soli" of "Franciscus"; the simple "Ballad of Poverty," with the descriptive variations of the accompaniment; the glorious "Hymn of the Sun" and the impassionate "Song of Love." Besides these, let me mention the charming description of a lovely Italian summer night at the beginning of the oratorio, Francis' Vision and Renunciation, the pathetic scene of his death, with the incidental "Angelus," the graceful dances of the first part, the beginning of the second part—but let this suffice, for I could name every portion of the work as being interesting from a certain point of view and worthy of the unequivocal success that Edgar Tinel's "Franciscus" achieved at all its performances in Belgium, France and Germany.

For a full and interesting report of the performance of "Franciscus" at Berlin we refer our readers to Mr. O. Floersheim's interesting "Berlin Budget."

New York German Conservatory of Music, 5 & 7 West 42d St., near Fifth Ave., New York.

THE LEADING SCHOOL.

Among the faculty are: S. B. Mills, Minor C. Baldwin, M. D., Jul. E. Meyer, V. A. Benham, L. G. Parma, F. Tamburello, L. Ricca, S. Herzog, J. Niedzielski, E. Scharwenka, &c. SEND FOR CATALOGUE.



Remenyi's Sentiments.—While in Lewiston, Me., recently, Remenyi wrote the following in an autograph album:

"Fiddler, I was;
Fiddler, I am;
Fiddler I,
Remenyi."

The Wild Organ Concert.—Mr. Harrison M. Wild's 127th free organ concert was given at Unity Church, Chicago, last Sunday afternoon. Mr. Fred Hess, 'cello, and Mr. John Morley, bass, assisting. The program included Bach's toccata and fugue in C. Lemmen's "Sonata Pascale," the Funeral March from "Saul," Händel, and compositions by Mendelssohn, Guilman and Vilhar. At the end of March these recitals will be discontinued for the present.

Hall's Chamber Music Concert.—Mr. Walter J. Hall's third chamber music concert will be given at Chamber Music Hall March 23. Miss Laura H. Groves, contralto; Mr. Gustav Dannreuther, violin, and Mr. Emil Schenck, 'cello, will assist.

At St. George's.—Mr. W. S. Chester, organist of St. George's Church, Stuyvesant square, is giving a series of organ recitals at that church on Wednesday afternoons during Lent. The large Ljardine organ in this church has recently been improved by the makers.

A New Music Club Proposed.—A musical society for the promotion of sociability, unity and acquaintance is soon to be formed in New York to be composed of gentlemen of this city and vicinity. According to the proposed plan the club will meet once a month at Morelli's, Clark's or the St. Denis and have a dinner, after which papers on musical subjects will be read and discussed. A meeting is to be held at the studio of Mr. Frank H. Tubbs next week to complete the organization and prepare for the first dinner.

A Pupils' Recital.—A recital by the pupils of Miss Thelka Burmeister, of the De Pauw School of Music, Greencastle, Ind., was given last Monday week, the following being the program:

Quartet, Menuet.....	Boccherini
Misses Baggerly, Pyle, Woods, Truak.	
Solo, "The Skylark".....	Tchaikowsky
Miss L. Smith.	
Duet, "Spanish Serenade".....	Klein
Misses Price and Whitsel.	
Duo, septet (first movement).....	Beethoven
Misses Lanning and Kruzan.	
Solo, "La Chasse".....	Rheinberger
Miss J. Armstrong.	
Duet, Marche Militaire.....	Schubert
Misses Hawkins and Fleming.	
Solo:	
Serenade.....	Jensen
"Happy Wanderer".....	
Miss L. Watson.	
Duo, overture "Ruy Blas".....	Mendelssohn
Misses Armstrong and Early.	
Solo, Nocturne in G minor.....	Chopin
Miss M. Beall.	
Solo, "By Moonlight".....	Bendel
Miss S. Ogden.	
Quartet, Jubal Overture.....	Weber
Misses Burmeister, Watson, Ogden, Beall.	

Marteau Re-engaged.—So pronounced has been the success of Henri Marteau, the violin virtuoso, that Rudolph Aronson, his manager, has re-engaged him for fifty concerts next season, beginning in October. Marteau is held in as high esteem here by Seidl, Nikisch and Damrosch as he is in Europe by Richter, Lamoureux and Colonne.

Brooklyn to Have a New Music Hall.—Joseph Wechsler, who recently retired from the dry goods firm of Wechsler & Abraham, in Brooklyn, after receiving \$1,250,000 for his interest, has already invested over \$700,000 of the money in real estate in that city. His last purchase was the old Robbins estate in Smith and Livingston streets, which extends 76 feet on the former street and 147 on the latter. A music hall, which will, it is said, rival the Academy of Music, is to be erected on the site.

Some Castellano Dates.—Miss Eugenie Castellano has met with a most flattering reception in Chicago where she gave three recitals, February 20, 22 and 25, and will give three additional recitals April 11, 13, 15. She also played at Music Hall, Boston, last Sunday evening with orchestra. Other near dates are at the College of Music, Cincinnati, April 8, Detroit, April 10, and Newark, April 22.

Denver Recitals.—Mr. Carlos Sobrino, the Denver pianist, will on Saturday afternoon give the last of a series of five recitals he has been giving at the First Congregational Church, in that city, on the Saturday afternoons,

February 18 to 25 and March 4, 11 and 18. The programs are composed of classical selections alone and are of a high order of merit. Mr. Sobrino, with his wife, will make a concert tour through California, commencing April 1.

At Philadelphia.—Mr. Reno B. Myers, of the Broad Street Conservatory of Music, will give a recital this evening at the Conservatory hall. He will be assisted by Miss Minnie Harris, contralto, a pupil of the Conservatory.

A Ludden & Bates Opening.—A concert was recently given to celebrate the opening of a branch of the Ludden & Bates Southern Music House at Macon, Ga., by Mr. Heinrich Kohler, assisted by Mrs. M. L. Anderson, Mrs. Hope Pollhill, Mrs. Clifford Williams, Miss Lizzie Lachlison, Miss Alice Greer, Mrs. J. A. Reid, Miss Clifford Wilcox, Mr. Julian Walker, Savannah, Ga.; Mr. M. L. Peterson, Mr. V. Czurda, Mr. Wm. Sheib, Mr. Paul Franklin, Mr. W. D. Morgan, Mr. Monte Pickens, Birmingham, Ala.; Mr. J. A. Bates, Savannah, Ga.

Mozart Symphony Club.—The tour of the Mozart Symphony Club, under Messrs. Blodeck and Stoelzel, will close May 1. They will then have given 180 concerts. Their tour has been an extended one, going as far West as Colorado and from Canada to Louisiana.

Leach's Pupils.—The pupils of Mr. Hibbard E. Leach, of Rochester, N. Y., were heard in a song recital at Music Hall on the evening of February 21. Mr. Leach is one of the foremost vocal teachers of Rochester, and the showing made by the students was a most satisfactory one. Mr. Ludwig Schemt, violin, assisted.

Chicago Turn-Gemeinde Concert.—Concerts of this German club are largely attended, the one of March 5 having been overcrowded. Professor Rosenbecker is the director of these concerts. Emil Liebling played Weber's Concertstück, op. 79, and made his usual successful hit and had to play an encore. George Schleiffarth's new waltz for orchestra, "Kirmess in the Alps," had to be repeated. As this was a testimonial concert to Director Rosenbecker he received in addition to an ovation a gold watch and chain.

A Passaic Choir.—A new vested choir has been introduced into the Episcopal Church at Passaic, N. J., composed of sixteen boys and six men. The first service was given on the first Sunday in Lent, and at every service since the new choir began the church has been crowded. The service is quite ritualistic, and only Gregorian music, except on the Te Deum and anthem, is used. Mr. Charles B. Wikel, of the New York Vocal Institute, is choirmaster, and the training of the new choir was entirely in his hands.

A Lecturer on Music.—Mr. Fred. C. Martin has begun a course of lectures, arranged to illustrate musical history, before the students of the New York Vocal Institute. Mr. Martin was for three years a student at Stuttgart, and enjoyed theory study with the celebrated Dr. Feist and with Professor Goethius. Thus far his lectures, which have been about the composers of the seventeenth century and their music, have been crowded with valuable instruction. Not only does Mr. Martin enter into the dry facts of musical history, but he opens the extremely interesting page of "form." These early compositions understood by his students become the foundation of all knowledge in musical rendition, even of the modern music. Mr. Martin is a young man, only thirty-one, but he is one of the best equipped for his lectures of anyone now before the public.

Philharmonic Club Engagements.—The following are the engagements of the New York Philharmonic Club for the present month:

March 11—Concert in New York, Liederkreis.
March 12—Concert in New York—Musical at Mrs. Van Nest's residence.
March 14—Concert in Wilmington, Del.
March 15—Concert in Baltimore, Md.
March 16—Concert in Baltimore, Md.
March 17—Concert in Chestertown, Md.
March 18—Concert in Philadelphia, Pa.
March 19—Concert in Hoboken, N. J.—Deutscher Club.
March 20—Concert in Lock Haven, Pa.
March 21—Concert in Jamestown, N. Y.
March 22—Concert in Rochester, N. Y.
March 23—Concert in Warsaw, N. Y.
March 24—Concert in Wilkesbarre, Pa.

Miss Marion S. Weed will sing with the Philharmonic Club in Baltimore, Philadelphia, Rochester and Wilkesbarre.

Successor to Cappa.—Walter B. Rogers, who led the Seventh Regiment Band when Cappa was unable to do so, has been appointed regimental bandmaster of the Seventh, with the rank of sergeant on the non-commissioned staff. He passed his examination Friday evening, and his appointment was announced by Colonel Appleton yesterday. The appointment was made upon the recommendation of the musical committee of the regiment and gives satisfaction to the men of Cappa's famous organization.

The new leader is the son of William B. Rogers, a violinist, who came to this country from England in 1858 and settled in Adelphi, Ind. The Rogers are a musical family, three brothers of William B. Rogers now being bandmasters in England. William B. Rogers meant that his son Walter should be a violinist, but the boy developed remarkable fondness for the cornet and was allowed to fol-

low his bent. He was sent to Cincinnati at the age of thirteen and studied under Professor Jacobson, then a professor in the Cincinnati College of Music, and later a concertmaster with Theodore Thomas. The boy learned rapidly and at an early age secured an engagement in Indianapolis.

In 1885, when he was twenty years old, young Rogers met Cappa in Louisville and was engaged for the Seventh Regiment Band. He was third cornetist at first, but was advanced rapidly, and for a number of years has been a soloist of high reputation. He is now twenty-eight years old.

C. T. V. Concert.—The male chorus of the Central Turn Verein gave a concert in the hall of the club house, in East Sixty-seventh street, last Sunday evening. They were assisted by Miss Evelyn Street, violin; Mrs. Wilhelm Matfield, contralto, and the M. V. G. Germania, a Newark chorus. The singing of the united societies with the orchestra, under the direction of Mr. Arthur Claassen, was the most satisfactory part of the program, but the work of the individual societies (a capella) was less pleasing.

The Paderewski Matinees.—The last of the Paderewski recitals will be given at Music Hall the Saturday afternoons, March 18 and 25.

Sunday Music.—Sunday evening the principal music making was done at Music Hall by Walter Damrosch and his forces. Here is the popular program he presented:

Concert overture.....	Cherubini
Arabian dance, from "Peer Gynt" suite, No. 2.....	Grieg
"Solvejg's Song," from "Peer Gynt" suite, No. 2.....	Grieg
Indian Bell Song, from "Lakme".....	Delibes
Miss Carlotta Maconda.	
Dance of the Fairies, from "Orpheus".....	Gluck
Dance of the Blessed Spirits, from "Orpheus".....	Gluck
"Valentine's" song, from "Faust".....	Gounod
Giuseppe Campanari.	
Norwegian rhapsody, from "Orpheus".....	Liszt
Hungarian fantasy, for piano with orchestra.....	Liszt
Mr. Emanuel Wad.	
Selections from "Il Trovatore".....	Verdi
Leonora.....	Miss Carlotta Maconda
Azuena, a Gypsy.....	Miss Clara Poole-King
Manrico, the Troubadour.....	Mr. A. L. Guille
Count di Luna.....	Mr. Giuseppe Campanari
Serenade, Act I.....	Manrico
Aria, Act I.....	Leonora
Trio, Act I.....	Leonora, Manrico and Count di Luna
Duet, "Home to Our Mountains".....	Azuena and Manrico
Aria, "Il Balen".....	Count di Luna
Aria, "Di quella pira".....	Manrico
Tower Scene, "Miserere".....	Leonora and Manrico

Hammerstein Sails.—Manager Oscar Hammerstein sailed for Europe on Saturday on the Bretagne. Mr. Hammerstein is bound for Milan, where he expects to secure an attraction for the summer season at the Manhattan Opera House.

Second Concert by Gilmore's Band.—The second Sunday concert by Gilmore's Band, under the direction of D. W. Reeves, took place last night at the Academy of Music. The first part of the program consisted of selections from "The Bohemian Girl," in which the following artists took part: Miss Villa Knox, Miss Marie Wichmann, Mr. W. H. Hamilton, Mr. Redfern Hollins, Mr. Campobello and Don Aurelio Ceruelos, pianist.

Boston Symphony Orchestra.—The Boston Symphony Orchestra, Mr. Arthur Nikisch, conductor, will give the closing concert at Chickering Hall to-morrow (Thursday) evening. Mr. Nikisch's program includes the overture "Le Carnaval Romain," Berlioz; concerto for violin, Brahms; "Waldweben," from "Siegfried," Wagner, and the symphony in E minor, No. 5, Tchaikowsky. Mr. Franz Kneisel will be the soloist.

The orchestra will also give performances at the Academy of Music, Brooklyn, on Friday afternoon and Saturday evening, with Mrs. Nikisch and Mr. T. Adamowski as soloists.

Russian Singers in Brooklyn.—Under the auspices of the Brooklyn Institute the folk songs of Russia will be discussed and illustrated by H. E. Krebbel and Mrs. Lineff's Russian choir in Association Hall, Brooklyn, on Friday evening of this week.

A Moszkowski Pupil.—A concert in Historical Hall, at Brooklyn, will be given on Monday evening, March 20, by the young pianist, Miss Katherine Linn. Miss Linn is a pupil of Moszkowski, and has appeared in concert in Berlin, where she was favorably noticed by critics. On this occasion Miss Linn repeats very nearly the program which she then played, a trio in F major, by Godard; Bach's "Chaconne," transcribed by Raff from its violin form to a piano morceau; some extracts from Chopin and Schumann, and an extremely pretty barcarolle by her teacher. Miss Linn's assistants at this her first public appearance in America are to be the accomplished violinist, Miss Geraldine Morgan, and Mrs. Tyler Dutton, soprano.

FOR \$10,000 cash and a small percentage of yearly profits will be sold a very successful school of music. Rich proprietor wants to retire. In a short time a music teacher can earn the institution entirely out of the profits. No attention will be paid to correspondents who are financially irresponsible unless they name backers. Address, E. M. C., post office box 2,586, New York city.



A Stradivarius For Sale.—The family of the late Professor de Alma are forced to dispose of his Stradivarius violin. It is a grand toned and perfect instrument, and is for sale at \$7,500. Further information can be had of Maquay Hooker et Cie, Rome, Italy.

Prizes Awarded.—The jury of the Paris Society of Composers have rendered their decisions respecting the competition for the year 1892. The jury refused to decree the prize of 1,000 frs. in the symphony competition, but have awarded an honorable mention and a prize of 300 frs. to the author of the manuscript marked "Indulge veniam pueris." In the department of piano and orchestra, the 500 frs. prize (Pleyel-Wolff) was awarded to Miss Renaud-Maury. In that of oboe, clarinet, horn, bassoon and piano, the prize of 300 frs. was decreed to Anselm Vinée. The prize works and a portion of the first named will be performed at the Salle Pleyel April 27.

Organ in Mexico.—The organ built by the French house of Merklin for the cathedral of Guadalajara was inaugurated on January 18. The program was composed entirely of works by French composers and organists. The organist, who had also superintended the construction of the instrument in Paris, is Mr. Godinez.

Massenet.—Mr. Massenet on his return to Paris resumed his work in the preparation of "Kassaya" for the Opéra Comique. It will be given about the middle of March.

French Cities and Music.—Mr. Léon Fontbonne, at the suggestion of several musicians of eminence, has laid before the municipal council, Paris, a scheme for a city orchestra. It is to consist of fifty-eight musicians, to give symphonic concerts in the salons of the Hotel de Ville or other city building, and harmonic concerts in the public gardens. It is proposed to give fifty-two concerts, to twenty of which admission fees will be charged. At Toulouse the city has raised the subvention to the theatre from 100,000 to 125,000 frs., and reduced the season from seven to six months, adding the proviso that the management must produce every year the work of a composer who is or has been a pupil in the Toulouse Conservatory. A similar augmentation of subvention has been made at Nantes.

Arthur Pougin.—The well-known writer and critic, Arthur Pougin, will deliver a series of lectures on music at the Salle des Capucines, Paris, on the second and fourth Mondays of every month. The first, on "Grétry and Opéra Comique," took place February 27.

Baron Franchetti.—The management of La Scala has signed a contract with Alberto Franchetti for an opera in two acts and a prologue, entitled "La Fonte di Henschir." It is an Oriental fantasy and will be given 1894.

Monte Carlo.—The first representation of "La Damnation de Faust," transformed into an opera, achieved a brilliant triumph, thanks to a superb interpretation, a marvelous mise en scene, and "des parties mimées" ingeniously adapted to the symphonic portions of the work. Jean de Reszké was "Faust"; Mrs. d'Alba, "Marguerite"; Melchissédéce, "Mephisto"; Mrs. Zuchs "The Soul of Marguerite." The ballet of luminous roses and the descent to the infernal regions were wonderfully done.

Imperial Composers.—The Vienna Singakademie devoted its last concert to the musical works of the Emperors Ferdinand III, Leopold I and Joseph I. The religious numbers were extracted from a collection lately issued by the Minister of Public Instruction. The profane compositions will be published after Easter.

"La Maladetta."—The two act ballet, "La Maladetta," for which Paul Vidal has composed the music, has achieved a certain success from the choreographic excellences of Miss Mauri and Miss Subra, the former full of fire, originality and imagination, all Spanish; the latter thoroughly French, correct, elegant and graceful. The music is not inspired, and the instrumentation needs relief. Mr. P. Vidal is not the successor of Léo Delibes. The late Baron Reinach was one of the authors of the libretto.

Essipoff.—Mrs. Annette Essipoff's concerts at the Salle Erard, Paris, have had great success, and the Parisians recognize her still as the charming pianist and virtuoso whom they applauded for a decade.

Chamber Music in Paris.—The concerts of Messrs. I. Philipp, Berthelier, Loeb and Balbreck have reached their sixth performance, at which they rendered a

quatuor by Gernsheim, a sonata by P. Lacombe, and the trio (op. 30) of Emile Bernard. The chamber concerts of wind instruments have been revived. At the first were given an octet of a young composer of talent, Lazzari, a quintet of Brahms, pieces for oboe by Diémer, and Bach's concerto for piano, flute and violin.

Obituary.—Miss Bettina Walker, authoress of "My Musical Experiences," died last month in London. She was a pupil of the pianist Adolf Henselt.

Goring Thomas.—The posthumous opera, "The Golden Web," by this composer is to be produced in London. It was lately given in Liverpool with success.

London Bach Choir.—At the next concert of the Bach Choir the "Trauer Ode" and suite will be performed. Three reproductions of long German trumpets will be used on this occasion.

Music at Cambridge, England.—On the bestowal of degrees of Doctor of Music on Grieg, Tschaiowsky, Boito, Max Bruch, and Saint-Saëns, at the University of Cambridge, a concert of unique interest (on June 12) will be given, every piece being conducted by its composer, all of them men of world wide reputation. The program will probably include a scene from Bruch's "Odysseus," Grieg's "Peer Gynt" suite, the prologue to Boito's "Mefistofele," Saint-Saëns' "Jeunesse d'Hercule," a concerto by Tschaiowsky, and a new choral ode "East and West" by Professor Stanford. It seems strange that Rubinstein should have been overlooked in this distribution of honors. Offers were made to Brahms and Verdi, who declined on account of the long journey that would be involved.

Dvorak.—Anton Dvorák has been elected a member of the Berlin Academy of Arts.

A Good Idea.—Emperor William has hired the Neues Theatre in Berlin in order that operatic performances may not be interrupted during the months from April to October, during which the Opera House is to be repaired and altered. The best thing to do would be to burn down that dilapidated old barn.—"Post."

The Novello Choir.—Dr. Mackenzie, of the London Philharmonic Society, has partly reconstructed the old Novello Choir. It will appear in its new organization at the concert of May 18, and sing a new choral ballad by "Erskine Allon." This work is for soprano (Miss Liza Lehmann) chorus and orchestra, and is entitled "Annie of Lochroyan."

Sarasate.—Mr. Sarasate will return to London in May, and will undertake a tour of the English provinces next autumn.

Esther Palliser.—The London "Figaro" devotes a long article to this American artist. Her father, B. Frank Walters, is a teacher of singing, and her mother was for many years a concert singer in Philadelphia. She sang in several church choirs in that city, and then went to Paris, where she studied under Mesdames Lagrange and Viardot, winding up with eighteen months of Marchesi. The English speak in more rapturous terms of her than our critics did when she appeared here in "The Gondoliers."

Henschel's Wagner Concert.—The Wagner program given by Mr. Henschel on the Master's death day attracted a larger audience than at any previous London symphony concert this season. Except as to the "Eroica" symphony, which is now usually associated with commemorations of Wagner's death day, the whole of the program was devoted to the works of the Master, and it included the "Siegfried Idyll," the prelude and orchestral version of the closing scene from "Tristan und Isolde," the scene from "Das Rheingold" in which the gods pass over the rainbow bridge into Walhalla, the "Preisleid," sung by a promising young American tenor, Mr. McKinley, and the quintet from "Die Meistersinger," in which several of Mr. Henschel's pupils took part.—London "Figaro."

The Young Hegners.—At the London Crystal Palace concert, February 18, Otto Hegner played Beethoven's concert in G acceptably, but did not do so well in Chopin's ballade in G minor. Little Anna Hegner, his eleven year old sister, made her début at Steinway Hall February 15, but she was extremely nervous, and, moreover, the violin is hardly the instrument for a child of her years; but she is a clever girl, of whom, doubtless, we shall hear a good deal more in the future.

Charles Halle.—In spite of lack of patronage extended by the Londoners to Hallé's Manchester orchestra last season, a new series will be given in the English metropolis. Sir Charles has vastly improved his programs by the admission of eminent vocalists and instrumental soloists, and his performances consequently promise to be supported as their merits deserve. At his first concert Mr. Santley and Miss Landi were announced to sing, Mr. Klengel returned from the Continent expressly to take part with Lady Hallé in Brahms' double concerto in A minor, and the scheme likewise included Beethoven's C minor symphony and other works. Sir Charles now commences his concert at 8 instead of 8:30.

Theresa's Retirement.—Thérèse, the concert hall singer, of Paris, literary relative of Villon's "Margot" and of Chaucer's "Alisoun," retires from the stage after thirty years of fame. She is fifty-six and wealthy, and she

is to resume, in a country town where she will be a rentière and good to the poor, her real name of Emma Valado.

Louis Veuillot, the terrible Catholic writer, devoted a chapter to her personality and to her talent in his most celebrated book, "Les Odeurs de Paris," in 1866; Faure said that she was a great singer "in the first rank of artists of this epoch;" Séverine, that "she reflected the popular mind of France;" Armand Silvestre, that she was "La Chanson Vivante."

She is not—she never was—unprepossessing, for her eyes were intelligent, her smile was affable, and she realized that her virtuosity represented, at 5 per cent. interest, a capital of 3,000,000 or 4,000,000 frs., but she could not pose for a figure of Psyche or of Salmacis. Her first songs were sentimental ballads, and she failed in them; her second songs were parodies, naïvely ironical, and they attracted the fashionable world of Paris, and she sang them at the Court of the Tuileries; her last songs were often tragic.

She composed the words and music of her most popular humorous songs, "Le Sapeur," "La Femme à Barbe," "C'est dans le Nez que ça me Chatouille," and "La Gardeuse d'Ours," about which the courtiers of the Second Empire were enthusiastic because they were gay, and which the enemies of the Government applauded because they were revolutionary. Thérèse appears, in the notes of historians who explain great effects by little causes, as one of the little causes of the Empire's downfall.

After the war with Prussia, in the course of which she nursed the wounded on the battlefields and sang the "Marseillaise," she made Paul Déroulède's name popular by singing his military poem, "Le Bon Gîte," and gave a new life to an ancient legend of France, in which a very young recruit goes to the war "for love of a blonde," and expiates with his life the crime of killing his captain, whom she prefers. In this and Jules Jouy's "La Terre," which recalls the best works of Paul Dupont, Thérèse won her latest triumphs. All the popular actors of Paris, from Mounet-Sully to Milly-Meyer, played at her last performance at the Théâtre de la Gaîté.—"Times."

Celtic Melancholy or Joy.—In the Irish dirges and laments there is great similarity to the music of the West Highlands, only the Irish music having been written in most instances for the harp (which has all the notes of the voice) is a music of full and sweet harmonies, and has not the omissions and deficiencies of the pentatonic scale, in which all music for the pipes was written. While the melancholy of the Celtic people finds adequate expression in these laments—plaintive, wailing airs, something between recitative and melody—another and not less characteristic side of the Irish temperament is very truthfully illustrated in their songs of humor.

About these there is an inimitable raciness, a fresh and sparkling wit, a spontaneous ring of chaff and fun, with a dash of chivalrous sentiment, and an airy lightness which gives to them the unmistakable Hibernian accent, and to which there is no exact counterpart in the songs of England or Scotland.—The "Saturday Review."

Jenny Lind's Cousin.—Miss Lind, a young cousin of the incomparable Jenny Lind, inherits at least a degree of her famous relative's musical charm. She has been singing in Paris this winter in her native Swedish and in French with pronounced success.

Opera at Moscow.—The new opera "Snegurotschka," or "Snow White," by Rimsky Korsakoff, was given for the first time on February 7 at the Imperial Opera House, Moscow. The house was full; the composer was enthusiastic; all applauded; the cast of the female parts very good; Mrs. Eichenwald sang the title rôle.

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Patient reader, I fain would change my theme this week for your sake; but the choir news must be recorded, so here goes!

Henry Lincoln Case, the tenor, who plays the violin even better than he sings, will journey early in May from Dr. Kittredge's church, New York, to Plymouth Church, Brooklyn, where he will succeed the late J. Herbert Jeffery; in fact, I hear that Mr. Case has already taken his trip, and that he will complete the remainder of the present choir year there before entering upon the year 1893-4. Harry's voice is like a fount of type; it has its upper and its lower case, which are entirely distinct and separate. The upper is capital, the lower small. This is meant to be funny, so please laugh. He is a good fellow and an excellent musician.

The New York Avenue M. E. Church, Brooklyn, will lose its soprano, Mrs. Clara Henley, and the Memorial Presbyterian Church in the same city will gain her. At the latter church she will succeed Mrs. Grace Haskell-Barnum.

Miss Marcella Lindh has been chosen to succeed Miss Hannah F. Smith as soprano of Dr. Lloyd's church, on West Fifty-seventh street. It is perhaps unnecessary to state that Miss Lindh has captured this post of glory, honor and emolument against the active competition of a legion of candidates.

Miss Alice A. Purdy, soprano, will leave the Fourteenth Street Presbyterian Church, and proceed up town to the Bloomingdale Reformed, Boulevard and Sixty-eighth street. Her voice is fresh and sweet, and she is comely to look upon.

Mrs. Eugenie B. Abbott will succeed Mrs. Meemie B. Styles as soprano of the Epiphany Baptist Church, Madison avenue and Sixty-fourth street. Her voice is full and pleasing.

Mr. Dexter, who, according to the Metropolitan Church and Choir Directory, has no initials, will leave the Classon Avenue Presbyterian Church, Brooklyn, and become solo tenor of the Central Congregational, New York (Dr. Lloyd's), where he will succeed John M. Fulton. He obtained this fat position very dexterously, and did not let his left hand know what his right hand was doing.

Miss Edith M. Dutcher, daughter of Silas B. Dutcher, has secured the contralto post at the Church of the Saviour, First Unitarian, Brooklyn, succeeding Miss M. K. Hutchins. Miss Dutcher began her work here four weeks ago, as the place was vacant at that time, but she is engaged up to May 1, 1894. This is the church where W. H. Neidlinger, the talented composer, is organist and director. Good music is one of the mottoes of this sanctuary, and a really excellent quartet is supplemented by a chorus of twenty-five carefully selected voices.

Miss Carlotta Maconda is not to go to Dr. Kittredge's after all. She was Mr. Chapman's first choice, "for he himself hath said it"; but the preliminaries fell through. The lady finally selected is Miss Louise Cowles, who is at present soprano at St. John's, Yonkers, where Dr. James B. Pearce plays the organ. Miss Cowles possesses a fresh, powerful voice of exquisite quality and good carrying power. She is young, athletic and good looking, handsome in face and graceful in figure. She has been one of the most prominent members of Mr. Chapman's Rubinstein Club for a year or more past, and excels in light and comic opera work. Nobody at Dr. Kittredge's will have the slightest reason to regret her engagement.

Frank Treat Southwick, one of Gotham's best organists, and a composer of acknowledged ability, will leave Holy Trinity, Harlem, and take his chorus to St. Andrew's M. E. Church, Seventy-sixth street, near Columbus avenue, Rev. Dr. George E. Strobbridge, pastor, where he (Southwick, not Strobbridge) will have a beautiful new instrument, on which he proposes to give a series of recitals. I felt sure that Southwick would not get left out in the cold. Such men are bound to be appreciated.

Who do you think is booked as contralto at the Church of the Pilgrims, Dr. Storrs', Brooklyn? You will have to give it up, for you have never heard of her, I am sure. The fortunate young lady (the church is still more fortunate) is Miss Ruth Thompson, of Washington, D. C., who came to Gotham modestly and unheralded last week, and in two days secured this important position without influence, solely on the merits of her voice and her musicianly ability. She has been for four years a diligent pupil of John W. Bischoff, the widely known and respected

composer, organist and teacher, in whose choir at the Congregational Church, Washington, she is now singing. Mr. Bischoff is the only teacher she has ever had, so that upon him falls a goodly share of the glory of her recent triumph. Her voice is a genuine contralto, rich, ripe, true and sympathetic, and her soul is in her voice when she sings—the secret of secrets, possessed by very few artists. Her low tones, which embody wondrous power, are like the exquisite sounds drawn from the mellowest violoncello by a Giese or Hekking. You should have heard her sing "He was despised"; it was a revelation! It is easy to surmise that she returned to Washington last Saturday in a very happy frame of mind, and who can blame her? Mr. Shelley and afterward the music committee chose her entirely on her merits as a singer, and it is safe to say that they will never regret their choice. So the quartet over which Harry Rowe Shelley will preside will consist of Miss Charlotte Walker, Miss Ruth Thompson, George W. Campbell and Grant Odell. It will be hard to beat this combination anywhere.

One of our Gotham organists, who shall be forever nameless, writes me as follows: "I think you might find food for thought and diatribe on the impossibility of anybody except an Englishman getting an Episcopal Church in this town; at least where there is a boy choir. When you contemplate the organ performances of these Britons, as compared with those of our native organists, they are as a rule 'unfit for publication.' These sham people are having their own way now, but I think a reaction in favor of talent against prejudice is bound to come one of these days." I quote this, not that my own views are wholly in accord therewith, but because it may set some good people thinking seriously on these things. It is evident that the gentleman has recently been "left" in his efforts to obtain a boy choir directorship and a fat salary, but nevertheless there is a decided semblance of truth in what he writes. It is a fact that several of our Episcopal churches during the past few years, upon adopting the boy choir, have sent their rectors or church officers abroad to chase, capture, muzzle and bring back a real live English organist and choir-master, utterly ignoring the claims of our home talent. The blame for all this, however, must be laid upon the shoulders of the church people, not upon the imported organists, for surely no fault can be found with the latter for coming to America to better themselves financially and otherwise. The gentleman whose language I quote is not entirely right in imputing to these foreigners a lack of ability, for most of them know their business thoroughly, having been schooled for years in the Church of England. The only fault I can find with the majority of them is that they live among themselves, associating as little as possible seemingly with their American brethren, thereby implying that the organists of this country are a long way behind them in point of ability. This feeling on their part should not exist for an instant, for there is no foundation for it. At least, when you can show me one of them who is a better organist than S. P. Warren, Clarence Eddy, Gerrit Smith, S. B. Whitney, R. Huntington Woodman, Frank Taft, William C. Carl and others I could mention, I am ready to change my views, but not till then. No, there is a slight craze for organists from Great Britain, as there is in many other commodities, because they're English, you know! That's all.

The musical circles of Paterson, N. J., were stirred to their very depths last Friday evening by what was known as an "opera gala night." The third act from "Faust," the second from "Martha," and the last act from "Trovatore," were sung in English, in full costumes, and with elaborate scenic effects.

The soloists were Miss Felicia Kaschoska, Miss Isabel B. Mosher, Miss Maud Welch, William A. Xanten and A. Farini; and highly creditable work was done. Miss Welch, the contralto, perhaps created the most favorable impression. Her voice is strictly speaking a mezzo contralto of fine range, and is pure, well placed and artistically managed. She came East from Topeka, Kan., and has since lived three years in Boston and three in New York. In acting she is versatile, but showed at her best in the intensely dramatic rôle of "Azucena."

There is no mistake about it; Mr. and Mrs. Gerrit Smith and Francis Fischer Powers know how to give a musical in first-class style. The first of their four Lenten afternoons occurred last Wednesday at Mr. Powers' studio, the Beethoven String Quartet, Horatio W. Parker and Miss Emily Winant assisting. The most interesting number on the program was a new "Salve Regina," by Mr. Parker, heard for the first time, written for and sung by Mr. Powers, accompanied by the composer, the voice being beautifully sustained by parts for piano, Liszt organ and 'cello obligato. It is a work of genuine merit; full of musical meat, so to speak. One of Mrs. Smith's selections was particularly pleasing. It was Reinhold L. Herman's "Der Marsen Mutter Wiegenlied," a song that reflects the rare talent of the composer. Miss Winant sang with her customary fervor, and Mr. Dannreuther delighted the select and critical audience with a masterly rendition of an andante and gavot by Ries.

Walter J. Hall will give his fourth musical afternoon today at his residence, assisted by Dr. Carl E. Dufft, bari-

tone, and Philip Mittell, violinist. The following piano pupils of Mr. Hall will participate: Miss Alice Bright, Miss Mary Morris Bradley, Miss Frances Hunter, Miss Victoria Torrilhon, Miss Edith B. Palmer and last, but not least, Mrs. Walter J. Hall. Mr. Hall's third chamber music concert on Thursday evening of next week offers a program of rare interest. The assisting artists will be Miss Laura H. Graves, contralto; Gustav Dannreuther, violin, and Emil Schenck, 'cello. Miss Graves is a pupil of Frederic E. Bristol and has a phenomenal voice. Among other numbers the gentlemen will play Gade's trio in F major and Beethoven's trio in B flat major, op. 97.

The ever popular Gilder, John Francis, will soon have in print his latest composition, "Alabama Dance," which is up to his high standard and written in his own peculiar vein. Conductor Reeves, of Gilmore's Band, is now arranging it for that organization—a sure proof that it is bound to "go." If you have never heard Gilder play the piano, just hear him. His performance is a positive cure for mental aberration, the blues, la grippe, salt rheum, gout, Bright's disease, influenza, tic-douloureux and all other complaints incident to humanity. I defy you to keep your feet still or to look solemn while he plays. Paderewski has recently been dubbed the European Gilder.

Talking about birthdays, H. W. Nicholl will be forty-five years old next Friday. Frank N. Shepperd, whose songs and church anthems are so much admired, will reach the immature age of thirty-one on Monday next. On Tuesday, Adolf Brodsky, best natured of concert masters, will be forty-two, and Frank Taft, the talented organist and composer, will have climbed to the thirty-second round next Wednesday. Yes, we're all growing old, but we're not dead yet!

The third of the series of musicals arranged by Will E. Taylor was given at the Ladies' Club, 28 East Twenty-second street, on Thursday morning last. Mr. Taylor was assisted by Ross David, tenor; Van Rensselaer Wheeler, baritone, and Miss Matilda Pastor, harpist. A similar affair has been arranged for to-morrow morning, when Mrs. Ida Gray Scott, the new dramatic soprano, who has just returned from Europe, will sing, together with Miss Julia May, contralto, of the Brooklyn Tabernacle; Ross David and Van Rensselaer Wheeler. Will E. Taylor will be the accompanist.

Ross David will give a morning concert at Hardman Hall on Thursday, March 23, assisted by Miss Blanche Taylor, Mrs. Lizzie MacNichol Vetta, Van Rensselaer Wheeler, Miss Cady, pianist, and Will Taylor, accompanist.

At the final musical of this season given by Miss Callender and Miss de Forest, Miss Blanche Taylor will sing English and French songs, and Mr. Plunket Greene and Messrs. Wolff and Hollman will participate.

Last Saturday evening the third musical of the series given by Mrs. George Place, at her house, 44 East Thirty-first street, was given with great success. Mrs. Ida Gray Scott sung magnificently the aria from "Robert le Diable" and a charming ballad by Meyer-Helmund. George W. Fergusson, the new baritone who has set the whole town in a whirl of excitement by his phenomenal voice, was heard in the Toreador's song from "Carmen" and other selections. Miss Margaret H. Elliot, Miss Blanche Taylor, Miss Adele Baldwin, Perry Averill and Francis Fischer Powers will assist in the next two musicals. Will E. Taylor has charge of the series, and acts as accompanist.

Mrs. Elizabeth Northrop has been chosen to succeed Miss Jennie M. Clerihew as soprano at the Central Congregational Church, Brooklyn, and Dr. Hanchett's labors are completed. Mrs. Northrop has been traveling for several weeks with Mr. Seidl's orchestra, winning unstinted encomiums wherever she has sung. Her last choir position in New York was at the Church of the Divine Paternity on Fifth avenue. She is not only a good singer but a charming and accomplished woman. ADDISON F. ANDREWS.

An Increase in the Faculty.—The faculty of the Grand Conservatory of Music has been increased by the wife of Dr. E. Eberhard, who has presented him with a son.

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No question, the Church is a great power in musical education. Would it were as great a one in other respects! The Church should be foremost in controlling favorable conditions of our social life. I blame the Church for much of the sin, poverty and degradation of present daily life, which are in a way as atrocious as the direct religious crimes of its earlier history.—C. W. DOUGLAS, Choirmaster Zion and St. Timothy.

"HOW do you manage to keep up with so many different lines of active employment—one is often enough for a man?"

"By working thirty hours a day!"

"I won't do that. I never do a thing, in the line of labor, after 6 o'clock. There are enough things that are progressive to do at that time that are not so disastrous to looks, vitality and spirits, as labor."

"Ah! I work a good solid six hours after 6 p. m. Indeed I never stop the grind. I miss friends and meals by it; yesterday I had breakfast at 3 and the next meal at 11—but then—got to be done—I want to take priestly orders before I am thirty. The work for that must be done—no getting around it. My choir work I am compelled to keep up, for there is my support; besides I love it, and do not think of its necessity when actively engaged in it. Then music is part of my life. I cannot any more stop practice and composition that I can eating and sleeping. As for the literary part—I am not rich—it materially aids my financial condition. I seem to know a lot of things which people seem willing to pay for hearing—so there you are! No, I don't feel as well as at twenty, but then after I am through I will rest up, and then—"

And so Ambition's steam drives its frail cars over the track of youth, wrenching bolts, straining chains, wearing delicate surfaces, eating up oil and fuel; but then—at the depot? Would that at the depot there could be a wondrous "roundhouse," into which the battered engines might go for repairs, after Ambition's steam has done its work! Perhaps the early grave is one which, instead of ending a route, starts a man upon the real one, from which he may look over the country left and see how cruel and unnecessary has been the laying waste of himself done in Ambition's name.

It will always be a wonder to practical minded people why geniuses, instead of bemoaning the fate that compels them to earn daily bread by means beneath their best talents, do not turn in and utilize those less artistic but more profitable gifts for the building up of a solid financial condition upon which to settle, and then take up his "soul's work." What is the sense of grinding through the waste of poverty, when two or three years of faithful barrel rolling in one's art will make a man rich and comfortable and ever so much prepared to take up the higher lines. A few men have this talent of utilization. Among them we are happy to count the worthy musician and citizen whose name is familiar to strangers on the counters of our publishers, and to friends in almost every department of the musical home, Mr. Bruno Oscar Klein, organist and choirmaster of the Roman Catholic Church of St. Francis Xavier, West Sixteenth street.

After a long and uphill grind toward success while yet young, good looking, and vigorous, he is brave enough to cut off some three or four of the less satisfying "means of grace," and apply himself to the well-loved ones, foremost of which is composition. Among other things, his work at the National Conservatory of Music has been given up, and a course of instruction at the Sacred Heart, including eighteen hours a day four days in the week, has been reduced to twelve, and so time and vitality are conserved to higher interests.

"DEAR SIR—Once more I have the pleasure of addressing you with the flattering intelligence that, for the second time, you have won the prize offered by our magazine for the most worthy musical composition. It has been won over the heads of some 3,000 competitors, and the triumph does you credit."

Such is the burden of a note recently penned by the editor of "The Young Ladies' Home Journal," of Philadelphia, to Mr. Klein. The compositions referred to were an anthem, "While Shepherds Watched," and a piano composition, a "Mazurka de Concert." The prizes were \$100 each, but the pleasure of the little household on Upper Madison Avenue, of which the recipient is head, could not be estimated in money.

Although of Bavarian descent, Mr. Klein has an absorb-

ing love for Scotch sentiment, and is a student of Scotch literature, of which his favorites are the writings of Scott. This feeling has just found musical expression in a three act opera "Kenilworth," now completed, and to be brought out in Europe the coming season. Messrs. Carl Hauser and Wilhelm Mueller are the librettists. While in no sense an imitator, there is something strongly Wagnerian—perhaps a medium between Weber and Wagner—in the flavor of the work. But the individuality of the composer governs the "flavor." Mr. Klein could not be an imitator, but there is no reason why the great spirit of a musical pioneer moving over the face of the earth should not permeate the thought of the time, leaving individuality intact. In his spring tour under Mr. Damrosch, Joseffy is to play a piano concerto in E minor of Mr. Klein's. The gruff pianist raves over the "Allegretto gracioso in A minor," for which he predicts strong appreciation by the audience.

For nine years Mr. Klein has been choirmaster and organist at St. Francis Xavier, and possibly no organ loft reign in the city has been more absolutely harmonious and congenial. A Catholic himself, his surroundings have been delightful, the people he holds to be the best let live—not a discouraging element among them.

One of the Jesuit fathers—Father J. B. Young—shares organ-loft responsibility with him, having complete charge of the boy choristers, whose praises, sung by every one fortunate enough to hear them, speak for the excellent methods of instruction. Father Young is an authority in matters musical, having had a special course of musical instruction in Brussels. The organist is enthusiastic in mention of the many qualities of this truly good man.

The boys, over fifty in number, are culled from the college connected with the church and various schools. The choir is a male chorus, for which Mr. Klein has always written much. His chief organ-loft aim has been a negative one—the repression of unworthy music in its service. He abominates secular music in church, and leans to the purely church writings of Palestrina, Hassler and the masters, as well as of the modern schools of Gounod, Witt, Rhineberger, Saint-Saëns, Silas and Widor. Arenzibia is first and Frenzel second tenor here; Nalbetti and Weinlich, basses, and Mr. Mahoney, falsetto-alto. In addition, there is a volunteer chorus of men and boys, and united with the church is a chorus of fifty women. There are daily rehearsals, with one general rehearsal in a week. The organ is a four manual of eighty stops and electrical.

Mr. Klein's father was a native of Hanover, and (proving another instance of direct musical heredity) was a first-class musician and the sole director of his son's first trainings. A co-pupil with Chopin, he is known in this country as well as Europe as pianist, organist, and conductor. His son was later a pupil of Rhineberger and Wuellner at Munich.

The Church of St. Francis Xavier is an eminently wealthy and important one. Congregation and priesthood, both drawn from highly influential social circles, have a standing somewhat beyond the common. The families of General Bliss and General Sherman and the well-known Miss O'Leary are connected here. Father Denney and Father Rensselaer are both members of families of high social standing. The schools connected with the church have some 500 pupils from all parts of the States, and a boarding school at Fordham, noted for its elegant equipments and beautiful grounds, has some 500 more. Paintings, decoration, furnishings—even vestments—are here made a matter of the most serious consideration, and no expense is spared where church representation is considered. The church is consequently a heaven for music, and music in turn constantly transforms the noble structure into a veritable heaven upon earth. The music of its festival days is especially exhilarating and thrilling, and does more for the merging of creed and elevation of soul than oratory and ceremonial combined—at least for musical people.

Mr. C. W. Douglas, in leaving the organ loft of Zion and St. Timothy, takes up a work directly in line with his desires—a school in St. John's Chapel, a parish of Trinity. Since new St. Luke's establishment in Harlem, old St. Luke's has decided to unite with St. John's and erect a grand new structure, for which plans are already drawn, although the site is not yet settled upon. Mr. Douglas is hard at work finishing his theological course. An ardent young churchman, an ecclesiastical future is certainly ahead of him.

Mr. Harry Thomas, the exquisite tenor of Zion and St. Timothy, who is to be succeeded by the baritone tenor of St. Thomas' Church, is a native of Troy, a member of the vocal society there of which Mr. E. J. Connolly has been for nineteen years conductor. He is a member of the Apollo Club here and is glowing in his praise of Mr. Chapman as a conductor. Mr. Thomas has a pure tenor voice of silver quality and pathetic appealing power. He strikes B flat easily, and he has a remarkably good foundation voice, due, he says, to the clever training of Mr. Connolly in low tone productions.

When one conductor takes charge of two organ lofts, appointing an assistant for one, it is called "farming out" the loft.

At a Ladies' Day entertainment of the New York Athletic Club this week, Miss Ida Letson added to her popularity by

a remarkably fine rendition of Weber's "Rondo Brillante" in E flat major. Ida is socially as well as musically a great favorite. Young, blonde, lithe, quick, a simple dresser, with a piquant mixture of brightness and modesty, she is more of a belle than usually falls to the lot of young lady musicians, especially instrumentalists. In the bright daylight glare of the glass-roofed gymnasium she looked like a flower.

Mr. George W. Morgan, Jr., son of the late organist, sang the ballad "Anchored" in good style, with pure, sweet tone and thoughtful expression. A handsome blonde, of correct address and devoted to music, he has a baritone voice of much beauty which he is cultivating faithfully.

Miss Cecelia Way, soprano soloist of the Twenty-first street Lutheran church, sang the Freischütz aria well, with the ease and certainty of sufficient preparation (a rare gift). Many in the audience commented upon the effectiveness of her dressing, her clear complexion, and the pretty rippling hair parted in the middle in a fashion few girls could presume to wear it.

FANNIE EDGAR THOMAS.

The Society Chorus Singer and Her Dress.

PERHAPS in no other way is so much unnecessary vitality expended by the uninitiated as in dressing for the various vocal concerts to which our wives, sisters and sweethearts belong, and in no other way is the veteran detected more surely than in the expeditious "flip-flap-flop" which constitutes her kaleidoscopic transference from the chrysalis of "ulster" and "tailor made" to the full butterfly of décolleté, illusion and slippers.

A nervous girl may bring her system to the verge of prostration through the misguided effort to appear at her best on the important occasion when she is "to sing on the stage." The wise one has learned what not to do. What is her secret? This now refers to the nebulous aggregate of chorus girl. Let the solo performer wince and writhe as she will, fall in the struggle between nature and art, or rise on the wings of fame to self complacent adoration, the chorus girl who gives without hope of getting, whom Fame patronizes but rewards not, shall have light shed upon her unselfish pathway.

Style, not neatness must be the watchword of choral dress attractiveness. Attractive general effect must be had with or without the expense of detail care. This does not mean that one must be neglectful, slovenly or regardless of personal daintiness, or that appearance must be made at the expense of honest dressing; but it means that as one of a great number, at a long distance from the observer, with but head and shoulders in sight, the same type of dress effect is not wise as in preparation for tête-à-tête with a lover in a drawing room. Where such nice attention can be united with good general effect, without strain, then indeed the acme of dress charm is reached, but through lack of money, time, or taste this is a rare combination and can be indulged in by few. Of course in case of the existence of a rival or a lover in the chorus, which will necessitate close range observation during the evening, exception must be made to the tone of these remarks.

The prevailing error of the "green girl" is an over attention to detail and disregard of general effect, leaving her an extremely unnoticeable and hum drum little creature among her more showy sisters. She dwells upon cord and guimpe, tassel, hose and slipper, instead of upon fluff and swing, and a general merging quality which makes her contribute to a striking picture instead of taking from it. She forgets the distance between herself and the beholder, and that, as in an opera box, only the upper portion of the body is exposed to view. Complexion worries such a girl, as does a small pimple on the cheek, so does an obstinate curl. She worries hours and walks miles to secure a suitable hairpin, a ribbon to finish the bottom ruffle of her dress, a button to complete a set, to have a particular pin mended, to find a morsel of lace to make a cuff a desired length. A fraction of difference in the size of her waist, her glove, her slipper, are all matters of vast importance to her, and the source of no end of trouble. The war horse tucks a piece

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of balayouse inside the turned down neck of her lightest dress, and makes an effective picture.

Usually the girl who goes the greatest lengths to find a shoe buckle that chords exactly with a back hair-pin goes upon the stage with high neck, long sleeve, or short glove, and looks like a frump. A musician is more liable to this error than others, accustomed as she is to study effect through detail. No one is more apt to look like a guy than one who abjures the fashion plate wholly, and leans on self and "art" for the droop of a feather, the "glow of sunset" in ribbon, or "the rise of dawn" in a kid glove.

The first essentials of a choral toilette are light color and a bit of bare flesh. Long gloves, short sleeves, a dash of silk, or illusion, soft looking hair—these are aristocrats of effect that stoop not to diamond or ruby as rival.

The prohibition of red and black, and adoption of neutral tints which have come to be canon law for choral societies, have in measure trained women as to color in dress. As a rule the lighter the color the better the effect from an audience standpoint. Rose pink is the best of all when becoming; lavender with its whole crew of washed out tint relatives, is the very worst. Shades of yellow, especially canary, are good, but when too strong a yellow can be dreadfully cheap looking. Brown, a beautiful daylight color, kills in night lights. The most rich and exquisite gold browns fall flat as merit before flippancy, under gas. There is no salvation for the average woman who dresses in brown at night and the most beautiful discounts her looks by so doing. Lace, silk and passementerie additions will not take from the "dumppiness" of it and brown cloth is final destruction. Cream is better than dead white. Gray when very light and soft, if let alone, is effective; "fixed up" gray is stiff. A dark gray reduces effect. Light green and pearl are all right. Strawberry, old rose, terra cotta are all day colors. One would better buy a cheese cloth in pink or blue and save these for day wear. There is a bright old rose that will do, but in a hurried shopping excursion taken between lessons and teaching, one is not apt to find it. A little blue goes a great way at night. Garnet, if bright, and old gold are good colors for women past first youth and have good merging qualities. In Mr. Damrosch's oratorio choruses the girls dress altogether in white.

Gloves must be light. Better a bare hand than dark gloves of the most expensive make, and the number of women who appear upon our stages ruining an expensive and otherwise tasteful costume with a pair of gloves destined to "wear on other occasions," indicates the necessity for this remark. Again, evening gloves must be long. Dark gloves are bad, short gloves are bad, short dark gloves are "kitchen maid." A pair of long gloves, or even long silk mitts, will make a 12½-cent crêpe look elegant.

"Simplicity is the best style" has been often said, but few know what that word "simplicity" means. The first requisite of it is restricting one's self to one material. The fudgiest looking people on earth are those who pile on velvet, silk, lace, cloth, passementerie, in the desire to look "stylish." Let a silk dress be a silk dress. If anything is added, let there be good excuse for it. Silk will bear a bit of lace, so will velvet. Silk and velvet and lace united drop the appearance of the wearer 10 per cent. If to this mixture trimmings, beadings, jettings and illusions are added, all the charm of the toilet is gone and the woman is reduced to a nonentity.

Not only material but trimming must be restricted in kind. If knife plaiting is used, do not use ruffles; if shirring, let it appear distinctive. Let puffs, or an absence of them, rule the day. Don't mix things. So only is dress character maintained and the wearer observed as "a charming dresser."

Women who desire to appear original err in putting upon them what has appealed to the eye, when worn by some one else, in nature, in decoration, or by an accident of arrangement. By adopting such they make great frumps of themselves, and expend much money in the mistake. A girl of my acquaintance saw garnet and gray lying together on a counter, and, struck by the graceful novelty, determined to astonish her friends by a similar arrangement. So she had a bright garnet satin evening dress trimmed in heavy gray beading. Fearing gray "near the face," she had a guimpe made of Persian colored brocade. Then, remembering that lace was necessary for evening, she had the bodice decked in white falls, and fur, being fashionable, must not be omitted, so this was laid about neck, sleeve and skirt, killing both garnet and steel. There was knife plaiting on the sleeve, ribbon trimming on the skirt, with lace and fur mixed. Sleeves were both puffed and plain, the magnificent and costly cloak worn with this costume was in rich browns, with capes and furs no end, and the little bonnet was like a cook's cap. She looked "comfortable," certainly, passing into the dressing room, but there were little girls there wearing \$7 dresses who looked stylishly dressed beside her.

Many girls miss it by dressing the hair too much and the wearing of hair ornaments. To some this is becoming; some are better without any such addition. How many girls look their very worst the night of the concert through too tightly curled bangs, and ribbons or combs intruding upon the fresh young beauty that unconsciously resented the intrusion by disappearing for the occasion.

What is the sense of making such "a row" to wear

slippers on such an occasion, especially if there is no chance of occupying footlight seats? Yet what will not a chorus girl go through to wear slippers! There are the miserable draughts in wings, lobbies and on stairs, the pinchings—for the slippers must be had at the last moment—the time and trouble of changing in a crushed and heated dressing room and not a soul to see the feet through the whole evening.

FANNIE EDGAR THOMAS.

Berlin Notes.

February 28, 1903.

MY long silence is due to severe and time absorbing studies. As Mr. Floersheim is attending to the work with eminent ability, your interests are certainly well protected. THE MUSICAL COURIER is steadily growing into a potent factor in the musical life of Berlin, and the "Berlin Budget" of Mr. Floersheim is read with avidity in all musical circles. I will confine myself in this letter to musical events not touched upon by your Mr. Floersheim.

On the eve of February 26 I attended a musical soirée at the studio of Prof. Heinrich Barth. Barth is not only the greatest interpretative artist of Berlin, but beyond doubt the most successful teacher of artistic piano playing in Germany. He is in his best years. Every year marks advancement with him. His social position is the best possible, and he is not infrequently invited to the imperial court. An atmosphere of culture and refinement pervades his home, and men of science and letters delight frequenting there.

I append the program superbly interpreted. Miss Heineberg excelled, as was to be expected. She is, although young, an artist in the best sense:

Homage à Händel, 4 ms. for 2 clav.	Moscheles
Scherzo, Canon, 4 ms. for 2 clav.	Labor
Miss R. O. Sutro.	
Bárcarolle G, op. 37.	Moskowski
And. spianato, polonaise, Es, op. 22.	Chopin
Miss Heineberg.	
Etude, Es, op. 10, No. 6.	Chopin
Erotikon, op. 44, No. 7.	Fensen
Hochzeitsmusik, op. 45, No. 2.	
Toccata, op. 18, No. 4.	Sgambati
Miss P. Collins, San Francisco.	
Nocturne, E, op. 62, No. 2.	Chopin
Tema, variat.	Brockway
Mr. Brockway.	
"Var. Sérieuses," op. 54.	Mendelssohn
"Novelleten," op. 21, No. 65.	Schumann
Mrs. Bäck.	
Etuden, op. 5, G und A.	Henselt
Scherzo, "Somernachtstraum," op. 61.	Mendelssohn
Miss Nicol.	
Sonata D dur, No. 13.	Mozart
Capriccio E, op. 33, No. 2.	Mendelssohn
"La Mare," op. 29.	Heller
Miss Schwartz.	
Introduction, a Concert-Allegro D, op. 134.	Schumann
Berceuse	Henselt
Intermezz, op. 11, F.	Brahms
Mrs. Barth.	

On the eve of Saturday, February 25, I attended the "Vortrags Abend" at Hochschule für Music. The subsequent program received a fine interpretation. Birdie Blye, a young American student, played two numbers. Her conception was good, her technic clean, but her rhythm somewhat unsteady. She may develop into a good artist, provided she does not become blind to her shortcomings, and understand that years of study are still before her. The sentimental and fantastic praise some one never ceases writing about her is not calculated to benefit this young student.

Concert (B dur) für orgel und orchester.	Händel
Carl Holtschneider.	
Drei Motetten aus der "Geistlichen Chormusik" (1648), für chor a capella.	Schutz
Verleih uns Frieden gnädiglich (fünfstimmig).	
So fuhr ich hin zu Jesu Christ (fünfstimmig).	
O lieber Herre Gott, wecke uns auf (sechsstimmig).	
Partita (G dur) für clavier.	J. S. Bach
Birdie Blye.	
Sonate (D dur, op. 28) für piano.	Beethoven
Clara Faisst.	
Drei lieder für chor a capella.	Rudolf
Angedenken (op. 30, Nr. 4).	
Verloren (op. 37, Nr. 2).	
"Lustig Blut und frische Lieder" (op. 11, Nr. 2).	
Sonate für piano und violoncell (A dur, op. 69).	Beethoven
Margarethe Jahr und Leo Schumacher.	
Caprice über ballets aus Gluck's "Alceste".	Saint-Saëns
Birdie Blye.	

Hans von Bülow is announced to be sufficiently well to undertake the direction of the next Philharmonic concert.

VON ESCHENBACH.

Pizzi's Commission.—Emilio Pizzi, the well-known and talented young Italian composer, has been commissioned by Adelina Patti to write for her a one act opera without choruses. The diva will sing it in her next American tour, which begins in this city in November next. We suggest as a title for it, "Home, Sweet Home, or the Prolonged Farewell."



The Broksky Quartet.—The fifth concert of the New York Symphony String Quartet was given at Chamber Music Hall, Tuesday evening of last week, with the assistance of the well-known pianist, Mr. William Sherwood, who was heard in the Schumann quintet. This work was played throughout with great spirit, but with the exception of the scherzo, which was particularly enjoyable, the ensemble left much to be desired.

The other numbers given were the Haydn quartet in G, and the Beethoven quartet, op. 59, No. 3. The next concert is announced for April 4.

Walter Petzet Plays.—Mr. Walter Petzet made his initial bow before a New York audience at Chamber Music Hall, last Wednesday evening, in the dual capacity of pianist and composer. As a pianist Mr. Petzet was quite successful; his touch, somewhat exaggerated in the forte passages, is firm and in the main satisfactory; he shows good technical ability, and his playing is intelligent, musical and finished. As a composer he is scholarly and shows much talent. He was very ably assisted by Mrs. Theodore J. Toedt, the delightful soprano, and Mr. Johannes Miersch, the talented violinist, both of whom were much appreciated. A large audience was present, and gave Mr. Petzet a hearty reception. The program was as follows:

Sonata in G minor, for piano and violin.....Walter Petzet
Mit Feuer, doch nicht zu schnell—
Langsam und innig—sehr schnell.
Messrs. Petzet and Miersch.

Songs—
"Wie bist du, meine Königin".....Joh. Brahms
"Frühlingsnacht".....R. Schumann
Mrs. Theodore J. Toedt.

"Isolde's Liebestod".....Wagner-Liszt
Toccata in C, op. 115.....J. Rheinberger
Mr. Walter Petzet.

Second movement of violin concerto (MS.).....Ludwig Abel
First polonaise in D major.....H. Wieniawski
Mr. Johannes Miersch.

Sonata in C minor, op. 27, No. 2.....Beethoven
Mr. Walter Petzet.

Songs—
"Minne's Erwachen".....Walter Petzet
"Ein verlorenes Kind".....Walter Petzet
"New Hopes".....Walter Petzet

Mrs. Theodore J. Toedt.
Concertstueck in F minor (new).....Walter Petzet
Mr. Walter Petzet.

Orchestral parts on second piano by Alexander Rihm.

The Beethoven Quartet.—The Beethoven String Quartet gave its third concert at Chamber Music Hall last Thursday evening. The quartet was for this occasion enlarged by the addition of A. W. Lilienthal, viola, and E. Oelhey, cello, thus forming an efficient sextet. The program comprised Gade's sextet, op. 44, in E flat major. The theme and variations from Brahms' sextet in B flat major, op. 18, and Tchaikowsky's sextet in D minor, op. 70, known as the "Souvenir de Florence." This was the first complete performance of the work in this city, though the Philharmonic Society some time since had three of the movements played by the string band. It was played with much spirit and finish, the second movement (adagio cantabile) and the last (allegro vivace) being especially well done. Another excellent performance was that of the noble Brahms' variations, and in response to the hearty applause a portion of the movement was repeated. The Gade sextet was also well played, but is not as interesting as the other selections.

The Baldwin Recital.—Mr. Minor C. Baldwin gave his third Lenten organ recital at Chickering Hall last Thursday

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afternoon. He was assisted by the Euterpe Choral Society and Horace C. Krause, trombone soloist, in this program:

Toccata and fugue.....Bach
Reminiscences of "Don Giovanni".....Mozart
"Spring Song".....Mendelssohn
(Arranged for the organ by Mr. Baldwin.)
Trombone solo, "The Palms".....Faure
Horace C. Krause.

Serenade.....Schubert
(Arranged for the organ by Minor C. Baldwin.)
"Bridal Chorus".....Cowen
Euterpe Choral Society.

Organ solo.....Selected
Chorus, "The Indian Maiden".....Hutton
Euterpe Choral Society.

"The Storm in the Mountains" (by request).....Baldwin
March, "Midsummer Night's Dream".....Mendelssohn
Mr. Baldwin's playing was, as usual, pleasing and artistic, the "Serenade" and his own cyclonic "Storm" being the most satisfactory. The Euterpe Society—which by the way is not the well-known Brooklyn society of the same name—was not in very good form, lacking somewhat in precision and balance.

Miss Matteson's Musical.—Miss Jessie Howard Matteson, assisted by Miss Laura B. Phelps, violinist, Miss Anna Peterson, pianist, and the pupils in her vocal class, gave her first musical of the season at Chandler's Hall, 300 Fulton street, Brooklyn, on March 8.

The pupils, the Misses L. Roades, F. Root, M. Betts and Mrs. E. E. Johnson, and Mrs. P. B. Webber, rendered their selections in a manner creditable to Miss Matteson's teachings.

Miss Phelps and Miss Peterson are both accomplished musicians and their efforts were meritorious and pleasing.

Among the large audience present was Miss Maltby, principal of the Young Ladies' Seminary in Brooklyn, accompanied by several of the students.

Miss Maltby is very much interested in Miss Matteson's work, and has placed several of her pupils under her instruction.

Music in Boston.

BOSTON, March 12, 1893.

THERE were few concerts last week. There was a banjo entertainment; pupils of a conservatory played orchestral pieces in which all instruments but stringed instruments were represented by a cabinet organ. There was a concert in which Master Cyril Tyler took part; but with the exception of the concert by the Apollo Club and the Symphony concert of last night, there was nothing of importance as matter of record or jog to imagination.

This week will tell a different story. There will be opera in English and of local complexion; Mr. Seidl will visit us; there will be concerts of a mixed nature, including solos, overtures and concerted numbers from operas.

I understand that the most stringent measures will be taken for the protection of the audience. The inspectors of concerts will be present in full force, and after the first number of the program the hearers are to be allowed to decide by a show of hands whether the concert shall be continued.

The introduction of the "Realman Assuager" will also be of real benefit, particularly in the case of musical critics. Do you remember the compound sleep stuff of a pink color mentioned by Sir Arthur Helps in "Realman." This stuff was used by persons that were obliged to attend public meetings. "It put a man into a pleasing kind of a stupor, in which state he did not care much how time passed or what was said to him, and he could be in this state without betraying himself, for he could hear all that was said and look sufficiently intelligent, and at the same time enjoy a semi-comatose condition, which made the length of speech a matter of indifference to him." I look forward with pleasure to its introduction here. Each ticket of admittance will have a coupon attached giving the buyer the right to a sufficient quantity of the stuff by demanding it at the box office, and sleek haired ushers will pass it about with photographs and ice water.

Let me here speak of an instrument that would be delightful, if properly used, in the ideal noiseless concerts. It is not generally known, although Father Kircher gave these hints for its construction:

"Put about forty boxes in a row; fill them with perfumes; arrange the covers so that they may be removed by pressing the keys of the keyboard." Here are possibilities of sonatas and caprices in perfume that would ravish a Baudelaire.

I have been reading James Thomson's dismal masterpiece, "The City of Dreadful Night," and I find it singular, yea, passing strange, that he who had such exquisite rhythmic feeling alludes not to music either in the poem mentioned or in "To Our Ladies of Death," or in "Insomnia." What sort of music would Thomson have composed if he had turned to the orchestra for the expression of his thoughts? Perhaps the music that is suggested by his haunting lines surpasses any that ever came from instruments of man's invention or from any human throat.

Again, as the preacher saith, is not prose sometimes more musical than subtle poetry or the most cunning

music? Has any descriptive composer gone beyond Walt Whitman's "Spasms of the sky and the shatter of the sea"?

Here is Thomson and here is what a low scene suggests to him:

From drinking fiery poison in a den
Crowded with tawdry girls and aqualid men,
Who hoarsely laugh and curse and brawl and fight,
I wake from day dreams to this real night.

Now see what Sir Thomas Browne finds in a similar scene: "For even that vulgar and tavern-musick, which makes one man merry, another mad, strikes in me a deep fit of devotion and a profound contemplation of the first composer."

Is Josephin Peladan an honest pessimist or a poseur of colossal proportions? Take his "Le Panthée" for example, the tenth volume in "La Décadence latine (Éthopée)". The book has its leit-motiv, which is solemnly printed after the preface; and what a leit-motiv! The musician is Erik Satie, a name that might adorn the card of an Adonis of the Moulin-Rouge; a name reserved for nocturnal use. The hero of the book is named Bihn, plain Bihn. He is poor and proud. He weeps at the thought of Wagner selling his dog, and has contracted the habit of playing "Der Ring des Nibelungen" on the piano at one sitting. He admires Bach, and writes operettas for a man who signs the scores and pays a commission. He invents a Mass of the Holy Infancy, but it is for sopranos only; the Three Kings form a tableau; and the "accompaniment thunders out the edict of Herod." Bihn has an active memory; "he evoked the memorable evening when a journalist who had, however, translated Dante, the police spy Fiorentino, drowned by his hired hisses the overture to 'Tannhäuser';" "he evoked Beethoven, who saluted the only hearer who had applauded his Heroic symphony; and thus he encouraged himself."

I regret that I cannot tell you more of Bihn and his adventures. They are entertaining; but Anthony Comstock still lives.

I may be permitted to tell of Bihn's masterpiece, "The Symphony of Gold," which was given at a madhouse under the composer's direction, i. e., the composer who was mad as a hatter usurped the place of the regular conductor, and, dressed in a yellow robe, swung the stick with authority. The first measures of the symphony were "the symbol of the perfect synthesis of the sciences, O absolute metal." At the passage, "If God did not exist, it is thou who would'st be God." Mr. Peladan tells us "a burst of enthusiasm drowned the polyphony." The feature of the work, however, was the finale of "the Motive of Pardon": "In the valley of Jehosaphat, it is thou, pardoned gold, repentant gold, pure gold; it is thou, who, sublime, again becomest light, appearest as the silver-gilt day of the Last Judgment." This musical burst was followed by convulsive sobs, and the shouts from the players were such as—mark the well meant local color—"Rückler himself never heard." An Englishman, "Gloester," who was present remarked to a friend, "I now recognize that I was, and you are, of the world, of the *canaille*."

I forgot to mention that Mr. Peladan claims to be a Rosicrucian and in close communion with Dante and Joseph of Arimathea. The music played at the soirées of his order is as follows: organ pieces of Bach; the last quartets of Beethoven; fragments from the operas by Gluck; fragments of the "Tetralogy" and "Parsifal" for voice and piano. An evening is devoted occasionally to "the glorification of César Franck." The modern schools are represented by Erik Satie and his pieces "Prelude to the Prince of Byzantium" and the "Harmonic Suite for the 'Son of the Stars'." Fragments of operas by Benedictus are given from "The Amorous Corpse" and "The Moonlight Sonata." The Rosicrucians, it seems, are in the habit of inviting other composers to assist; and they regard Grieg as the greatest of masters now living. Now let us drink deeply of black hellebore and borage.

The Boston "Journal" is publishing a series of "autographic preferences," of men and women more or less known to fame. These "preferences" are practically "mental photograph albums."

Mr. E. A. MacDowell wrote the following letter instead of answering the questions in detail:

"I can only say that I am proud of Erckmann-Chatrian's stories, Tennyson's poetry, Cormox's pictures and Wagner's music. I admire Stanley, detest Philistines and ax-to-grind people. I like straightforward broadmindedness in men and women and love an out door life in the country, especially in New England. I have no motto, but try to do my best in whatever I undertake."

Now Mr. George W. Chadwick is more minute in the matter, and here are some of the questions and answers:

My favorite author of prose? The music critic of the Springfield "Republican."

My favorite painters? James Corcoran & Co., Pleasant street.

My favorite composers? Harrigan & Hart.

My favorite play? Horse—with the baby.

My favorite hero in fiction? Joseph.

My favorite heroines in fiction? The band played "Annie Laurie."

My favorite heroes in real life? Jack Pot.

My favorite heroines in real life? Kitty.

What I enjoy most? Two German bands playing at once.

The quality which I admire most in men? Good Christian nerve.

The quality which I admire most in women? Their superiority to laws of cause and effect.

My ideal state of happiness? Utah.

What gift of nature I should like to have most? The earth.

My motto? Nothing mean about me.

The Apollo Club, under the direction of Mr. B. J. Lang, gave the third concert of the twenty-second season in Music Hall the 8th. The club was assisted by Mrs. Marie Barnard-Smith, Mr. Clarence E. Hay and an orchestra. The program was as follows:

Scenes from "Frithiof's Saga".....Bruch
"The Boy and the Owl".....Chadwick
Estudiantina.....Lacome
Brier Rose.....Debois
Recitative and air from "Cosi fan Tutti".....Mosart
Mrs. Smith.

Dance of Gnomes.....MacDowell
"The March to Battle".....Lund
Solos by Mrs. Smith and Mr. Morawski.

The unaccompanied pieces were sung in a delightful manner, but in the numbers with orchestra the results were not as a rule satisfactory. The chorus and the orchestra were arranged so that the singers faced a small portion of the audience, and the players faced another small portion. The ensemble was crossed, and the orchestral eye was the more searching. The conductor was obliged to pay attention to one body at the expense of the other, and as Mr. Lang watched narrowly the singers, the players, left to their own musical enthusiasm, played so earnestly that the choral performance seemed tame, inexpressive, and almost weak. Then, too, there was a lack of precision, nor were the many charming details of Bruch's instrumentation brought clearly and discreetly forward. Instead of placing the singers in a solid body by the side of the orchestra, it would be better to put them in curved lines close to the audience; the orchestra should then be seated behind the singers and on a rising platform.

Mrs. Smith was loudly applauded, but she did not appear to as great advantage as in the late performance of Dvorak's "Requiem," by the Cecilia. Her middle tones seemed weak and pale, and I understand that she was not in good physical condition.

The program of the eighteenth Symphony concert was as follows:

Overture, "Le Carnaval Romain".....Berlioz
Concerto for piano, D minor.....Rubinstein
"Siegfried Idyl".....Wagner
Symphony No. 3, E flat.....Schumann
Mrs. Fanny Bloomfield-Zeissler was the pianist.

This program, of course, is excellent; there are masterpieces of the romantic school, and they have all been heard here many a time. I confess that I 'gin to be a-weary of masterpieces, classical or romantic, when they are presented at regular, frequent intervals and in bulk. I should like to hear things that I should probably dislike during and after the hearing. I should like to hear these new French "machines": Charpentier's "La vie du Poète" and Saint-Saëns' "Africa."

Would that "Pagliacci" or "A Santa Lucia" or "Mala Vita" might cross the water and drive, at least for a month, symphony concerts and analytical programs into utter darkness and oblivion.

How few of us have the courage to express our thoughts, even in jest, as frankly as was the habit of Thackeray. Do you remember what he wrote concerning the "second rate"? "I have always had a taste for the second rate in life. Second-rate poetry, for instance, is an uncommon deal pleasanter to my fancy than your great thundering first-rate epic poems. Your Miltons and Dantes are magnificent—but a bore. Whereas an ode of Horace or a song of Tommy Moore is always fresh, sparkling and welcome. * * * Second-rate beauty in women is likewise, I maintain, more agreeable than first-rate charms. Your first rate Beauty is grand, severe, awful!—a faultless, frigid angel of 5 feet 9. Superb to behold at church or in the park, or at a Drawing room—but ah! how inferior to a sweet little second rate creature, with smiling eyes and a little second-rate nez retroussé, with which you fall in love in a minute!"

And so I would gladly have exchanged, last evening, the Schumann symphony for an overture by Auber; nor would I have gone to Music Hall, if "The Princess of Trebizond" had received all callers in a snug little theatre. You see that I am not in the mood to speak in detail of the Symphony concert, and after all of what use is the come-and-go over familiar ground?

Mrs. Zeissler played with a strength that occasionally robbed tone of beauty; but her performance as a whole was admirable in the display of technical ease and poetic spirit. Her performance was also a revelation of glowing temperament. This temperament, however, became exuberant; it called attention to itself, as though it were afraid that the hearer might not regard it closely. And this exuberance was not confined to tone; it appeared in gesture, in posture.

PHILIP HALE.

Columbian Musical Agency

Office, 207 Herald Building,

CHICAGO, ILL.

Third Lecture Recital.

CHANDLER'S HALL was filled to overflowing last Tuesday evening on the occasion of Mr. Virgil's third lecture and musicale of the series now delighting the musical people of Brooklyn. Promptly at 8:15 the program was opened by Miss Julie Geyer, whose finished technic, strength and brilliancy of touch have won for her such an enviable reputation in the musical world. Bach's "Prelude and Fugue No. 5" received vigorous handling, and displayed her powerful technic to great advantage. For myself, I do not appreciate Bach musically, but some one has said: "Bach is bread and butter to the fingers." If this be true, then bread and butter partakes of the delicate flavor of most delicious dessert at her hands. A fantasia D minor of Mozart and a charming little etude of Wallenhaupt followed, showing great delicacy of expression and dainty perception of the composer's idea.

Little Miss Hyacinth Williams, who, though but eleven years of age, is a general favorite through her various appearances at these lectures, gave us a Hungarian "Battle Song" of Rheingold in a truly martial spirit, and then glided off into a little etude of Ravinia which she played in her happiest manner.

Mr. Virgil then advanced to fulfill his part of the contract, which was to answer the question: "How to make the best application of brain, nerve and muscle in the study of the piano?" He gave it as his opinion that the training of the brain was the most important of all, since muscular development could accomplish nothing without proper guidance; therefore, thought is the first thing necessary. He divided the vast army of piano players into three classes: those who through mere finger development, exclusive of all else, become only piano pounders; those who are all music, without technical ability, and those who by a happy mingling in the training of brain, nerve and muscle become true artists. He said his aim was to increase this last number, and enable those aspirants to fame as musicians to accomplish their purpose with greater ease than has been possible in years past.

As illustration he pictured a vast ship with two high masts. In order to unfurl the sail it was necessary that some one should go to the top. One of these masts relentlessly reared its head skyward and failed to reveal any sure means of ascent. The other was provided with stout arms at equal distances, which made the ascent a very simple matter. Mr. Virgil made a happy point by comparing his practice clavier to the rounds of the ladder, making the climb to the top comparatively easy.

He again impressed upon his hearers the necessity of

correct foundational training, and then proceeded to map out the steps from the beginning of a pupil's instruction. The first step was undoubtedly to impress upon the mind of the pupil the necessity of concentrating the thought upon the work in hand.

Then to make the pupil understand the hand itself—the first, second, third, fourth and fifth fingers, the position of the joints in each and what is expected of each. Then the shaping of the hand which he made clear by means of diagrams.

Mr. Virgil's evident interest in his work and thorough enjoyment of it is very inspiring. The moments sped all too quickly, and when warned of this fact he reluctantly gave way to the other numbers of the program.

Miss Geyer gave a wonderful exhibition of her ease and skill in technic, by playing the scale of C from 500 to 1,000 notes per minute. Then she played a romance of Rubinstein and Chopin's etude, op. 25, with truly artistic feeling.

Grieg's "Poème Érotique" lost nothing of its weird, dreaming reverie in Miss Norton's interpretation of it. Mr. Frederick Mariner gave us a charming composition of Leschetizky—"Two Larks," and Miss Geyer closed the program by a most brilliant performance of Chopin's scherzo, B flat minor, which filled us with grand and lofty thoughts on the homeward way.

The fourth of this entertaining and instructive series of free lecture-musicales will be given Tuesday evening, March 21.

M. J. S.

On World's Fair Music.

CHICAGO, March 3, 1893.

Editors The Musical Courier:

AS an old reader of THE MUSICAL COURIER—a paper which, by the way, I have always greatly admired for its honesty of purpose and straightforward dealings with matters musical—I cannot help sending you this clipping from a Chicago paper, announcing the great musical feast prepared for the good natured public by Mr. Thomas, the musical director of the world's fair.

The bureau of music announced a number of new attractions yesterday for the exposition season. In a brief bulletin Secretary Wilson says that arrangements have been concluded with the Cincinnati Military band, Michael Brand, conductor, to play at Jackson Park during the entire period of the exposition. The Chicago band, Adolph Liesegang, conductor, has also been engaged to give free open air concerts every day for six months. Sousa's band will play during May and June, and Walter Damrosch will bring the New York Symphony Orchestra to Chicago for two concerts during May.

The engagement of the American bands for the fair is a matter in which musicians have been greatly interested. It is a part of Mr.

Thomas' sumptuous scheme for the bureau of music to have the six greatest bands of Europe come to the fair and give free open air concerts two times or more each day. These foreign bands include such famous organizations as the Garde Republique Band, of France, and the band of the Emperor of Austria. American musicians have been curious to learn what bands would be chosen in this country to appear with them at the fair. It is probable that in addition to the Sousa, the Cincinnati Military and the Chicago Band, several others will be engaged for short periods.

That the announcement is a surprise goes without saying. Why are the great New York bands not on the list for these six months' engagement? And what band is that "Chicago Band," Adolph Liesegang, conductor? Having never heard of any such band, the writer took pains to make inquiries, and found that a Mr. Scherzberg, of Thomas's Orchestra, engaged the men for that band and that Mr. Liesegang was simply engaged to conduct by Mr. Thomas.

Have Messrs. Thomas & Wilson, of the bureau of music, the contract themselves for such a band? Musicians will naturally ask. And is this picked-up band and the other band from Cincinnati, which by the way is conducted by a man who all his life has been an orchestra man, going to be the representative American bands that are supposed to be rivals to the six great European bands of which Mr. Wilson so proudly speaks?

Yes indeed, it is a part of Mr. Thomas' sumptuous scheme for the bureau of music to have the six greatest bands of Europe come to the fair and give free open air concerts, and the other part of the scheme must be to make American Military bands look ridiculous, when such a band of "hurried-together men," and Adolph Liesegang—whoever that may be—at the head of it, are going to represent.

CHICAGO MUSICIAN.

Hans Richter.—It is said that the Viennese authorities have forbidden the great conductor to undertake his projected autumn concerts in London, and tour in the English provinces, while only a fortnight will be allowed for his visit to America. At the conclusion of his London summer engagement, July 10, he will sail for this country, and after his fortnight in Chicago, return to Vienna for the autumn season. In the prospectus of the Richter concerts in London seven works are marked "first time." These are a song from Cornelius' "Barber of Bagdad"; an overture, "Auf Carlstein," by Fibich; another overture, "Gefesselter Prometheus," by Goldmark; scenes from Björnson's "Olav Trygvason," set to music by Grieg; a symphonic poem, "Don Juan," by R. Strauss; Schubert's overture, "Des Teufels Lustschloss," and Smetana's symphonic poem, "Vitava."

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Vienna Correspondence.

VIENNA OFFICE THE MUSICAL COURIER,
IX Schwarzsplatz, 15,
February 19, 1893.

THE management of the "Theater an der Wien" has just scored one on the Imperial Opera, both bidding for the performing rights of Smetana's opera, "Die verkaufte Braut," which was so successfully brought out by the Bohemian National Opera Company at the late exhibition. The former management has secured this work, and it will be brought out at the "Theater an der Wien" before the close of the season. The German libretto is by Max Kalbeck, who also translated the text to "L'Amico Fritz," "I Rantzau," and many others.

The Imperial Opera has been most unsuccessful with their novelties this season, every new opera brought out at the Opera proving a failure, viz., "Gringoire," "Signor Formica" and "I Rantzau." Director Jahn seems to consider Mascagni infallible and has brought out every opera by this composer before any other management could get hold of it. This has proved a very expensive experiment, and the Opera has been a heavy loser. Jahn had the chance of securing Leoncavallo's "I Pagliacci," which has caused a furore wherever it has been heard, but he thought Mascagni was safer, and now it is too late. There is to be a concert made up entirely of compositions by Ladislaus Zelenski, a Polish composer, on Sunday, February 20, when the Philharmonic Orchestra and several members of the Opera will assist. It may interest some readers of THE MUSICAL COURIER to learn something about Zelenski, who was born in Cracow, receiving his first musical education in his native city. Then he went to Prague, where he studied for six years under Krejci, at that time Director of the Conservatory.

In Prague Zelenski also took his degree of Doctor of Philosophy. After completing his studies in Prague he went to Paris for some years, still pursuing his studies in composition, then became Director of the Warsaw Musical Society, and finally following a call as head of the Conservatory in Cracow, which position he now occupies. Zelenski has also composed an opera called "Konrad Wallenrod," which has been successfully performed in all the leading cities of Russia and Poland. The leading journals of Russia are devoting a great deal of space to his forthcoming concert in Vienna, considering it a triumph of Polish music. On Sunday, February 19, Wagner's overture to his early work "Die Feen," of which I spoke in my last, will be heard in Vienna for the first time, at a grand concert got up by the Philharmonic Society in aid of the pension fund of this organization. Gustav Walter, the ever popular tenor, will give a recital on Monday evening, February 20, under the management of Impresario A. J. Gutmann.

By general desire, the Bohemian String Quartet, of Prague will appear once more on February 27, this making their fourth concert in this city, a remarkable success indeed, considering the many good quartets located here and the great difficulty usually experienced by even great artists on their first appearance in Vienna. In commemoration of the tenth anniversary of Richard Wagner's death there was to have been a performance of "The Flying Dutchman," on February 13, at the Opera, but as Winkelmann is on the sick list, likewise Antoine Schlager, who was to have sung "Senta," there will be "Lohengrin" on Wednesday the 15th, with Van Dyck for the first time in the leading rôle. Goldmark's beautiful opera "Merlin," which has not been given here for some time, after having been revised by the composer, will be heard on Sunday next, the 19th inst.

The fourth evening of the Rosé Quartet came off on Tuesday, February 14, when the following program was presented:

Quintet C major, op. 5.....Svendsen
Gran Trio per violino, viola e basso, op. 19.....Mozart
Quartet E minor, op. 59, No. 2.....Beethoven

The rendering of the Mozart trio, in particular, was truly delightful, while the Svendsen Quintet, which has frequently been heard here, was played with the usual artistic finish characteristic of this fine organization. Alfred Grünfeld will play several novelties at his forthcoming recital in March, among which a Valse Expressive by Josef Lamberg, a resident composer, and a Rhapsodie Hongroise, No. 2, by Grünfeld are particularly fine compositions and fully deserve to become popular.

The solo 'cellist of the Imperial Opera and member of the Philharmonic Orchestra, Josef Sulzer, gave a concert on Wednesday, February 15, in the Bösendorfer Saal, on which occasion he was assisted by Josef Saphier (pianist) and Malvina Daniella (soprano).

The program was:

Sonata, D minor, op. 4, for piano and 'cello (new).....Adolf Barjanski
Romance.....Volkmann
"Lied ohne Worte".....Davidoff
"Am Springbrunnen".....Davidoff

Songs.....Selected
Mr. Sulzer.
Miss Daniella.

Sarabande.....J. S. Bach
Abendlied.....Schumann
Chanson Villageoise.....Lalo

Romance.....Mr. Sulzer.
Vito (Spanish Dance).....Popper

The program was a most enjoyable one and the playing

of Mr. Sulzer refined and artistic. This gentleman possesses a very fine old 'cello with a large, rich tone, and in the hands of an artist such as Mr. Sulzer the results proved to be a genuine treat to the large audience in attendance. The composer, Barjanski, came all the way from Odessa to play his new sonata at this concert with Sulzer.

The "Leschetizky warfare," now being carried on in the columns of THE MUSICAL COURIER, seems to give ample opportunity of free advertising to a great many people nobody ever heard of before, or is ever likely to hear of again, mostly temporarily resident in Vienna. The publicity thus freely and generously accorded them seems to have had the effect of causing a well-known disease, known as "swollen head," to become chronic here, and the sufferers therefrom seem to be very proud of the notoriety they are privileged to enjoy for a brief space of time.

The second concert of the Vienna Conservatory took place last Friday and presented the following program:

Concerto D minor, for piano.....Rubinstein
La danse des Sylphes, for harp.....Godefrid
Aria from "Stradella".....Flotow
Concerto, A minor, for violin.....Molique
Gretchen an Spinnrade.....Schubert
Aufzuge.....Schumann
Concerto, G minor, for piano.....Saint-Saëns
Songs.....Mascagni
Blumenorakel.

Die Nachtigall.....Goldmark
Symphony in D minor, for orchestra.....Zemlinski

The concert was under the direction of Prof. J. N. Fuchs, one of the Imperial Opera conductors, and the proceeds went toward the sustenance of the pupils' pension fund.

Theodor Reichmann, the ever popular and handsome baritone, gave his recital on Thursday evening, February 16, on which occasion the Grosze Musikvereinssaal was crowded to its utmost capacity, over 300 people standing and the platform accommodating about 200. There were some half dozen members of royalty present, and altogether it was about the most brilliant audience I have seen gathered together in this hall. Reichmann's old friend, Dr. Hans Paumgartner, an excellent pianist, as usual, accompanied him, and there also were some violin solos by Miss Amalie Mollner, a promising and prepossessing young artist. The program was:

"Immer leiser wird mein Schlummer," von "Ewiger Liebe".....Brahms
Hans Sachs' monologue from "The Meistersingers of Nuremberg".....Wagner

"Klage des Amfortas" aus "Parsifal".....Wagner
"Edward" (Ballade).....Lowe
Albumblatt.....Wagner-Wilhelmj

Intermezzo, from "Carmen".....Bizet-Lowe
Mazurka.....Wieniawski
Miss Mollner.

"Aus meinen grossen Schmerzen".....Franz
"Flüsterndes Echo".....Schumann
Wotan's Abschied von Brünnhilde, from "Die Walküre".....Wagner

Reichmann was in excellent voice and scored his greatest success in Lowe's "Edward" and the Wagner numbers, although he ought to have had an orchestra for the accompaniment of the latter, and the "Parsifal" number, being out of place, sung by an "Amfortas" in evening dress. He received about a dozen laurel wreaths, and had to respond to some six encores at the end of the concert. This concert was under the efficient and careful management of Impresario Gutmann, who also managed a grand concert the following night given under the patronage of the German ambassador, Prince Reuss, in aid of the German Aid Society, at which Stavenhagen, Francesco Marconi, Mrs. Ellen Foster and the Vienna Singing Academy assisted. Some of my friends on your side seem to be under the impression that I have become a fixture and a resident pianist in Vienna, judging from some letters recently received. I would like to say that I am only studying here, and fully intend to return to America in about a year and a half from now. I had a call from Mr. Blumenfeld, the Atlanta violinist, on Friday last. This gentleman has just arrived here, and will at once commence his studies.

Bernhard Stavenhagen gave his first recital on Saturday, February 18, with the following program:

Präludium und Fuge, C major.....J. S. Bach
Fantasie, op. 17.....Schumann
Pastorale.....Scarlatti
Rhapsody, G minor.....Brahms
Intermezzo, A flat major.....Brahms
Caprice, D minor, op. 116.....Brahms
Intermezzo, E flat major, op. 117.....Brahms
Scherzo, E minor.....Mendelssohn
Two Legenden.....Liszt

"Prédication aux Oiseaux".....Liszt
"St. Francois marchant sur les flos.".....Schubert-Liszt
"Erlkönig".....Schubert-Liszt

Stavenhagen is degenerating from year to year, and played carelessly and slovenly, especially in the second movement of the Schumann Fantasy, where, at the end, he missed a lot of notes, struck a dozen of wrong chords, so that people began to look at each other, hardly believing their sense of hearing. The Scarlatti "Pastorale" and the Mendelssohn "Scherzo" were delicately played, but he hardly had any reserve forces left for the "Erlkönig," and this beautiful composition sounded blurred and indistinct. It is a great pity that such a talented pianist like Stavenhagen should so neglect himself, and treat a discriminating and select audience, such as crowded the Bösendorfer Saal

last night, as if it consisted of so many farmers from a small country town.

Theodor Reichmann left Vienna this morning for Munich, where he is to appear in some of his best rôles, principally Wagner operas. I heard to-day that Reichmann had the offer of his former position at the Opera as principal baritone, but has not yet decided either way.

FEBRUARY 27, 1893.

The Philharmonic Concert which I mentioned in my last, in aid of the pension fund of the orchestra, took place last Sunday, February 19, and although called a popular concert on the program, was, on account of the novelties presented, more of general interest from a critical standpoint than likely to appeal to a popular audience, and consequently the hall was not as well filled as the merits of the works and their execution deserved. The program was as follows:

"Feen" overture.....Wagner
Rhapsody (new).....Lalo
Clavier concerto (new).....G. Franchetti
Carnaval à Paris (new).....Svendsen
Symphony (Die Uhr).....Haydn

With the exception of the symphony none of the other compositions had been heard before. The Lalo "Rhapsody" and the Svendsen "Carnaval" are splendid specimens of instrumental effects, and under Hans Ritter's direction were beautifully played.

Giorgio Franchetti, better known here as Baron Franchetti, appeared for the first time as a pianist and composer. In the former qualification he is decidedly superior than in the latter. Franchetti is a brother of Albert Franchetti, of "Asrael" fame, and has been studying under Leschetizky for about two years. He is really a most brilliant and finished pianist, and one who has thorough command of the keyboard. His piano concerto in D minor in three movements is written after the style of the French school, a composition likely to win the celebrated "Prix de Rome." The "Romance" is the best part of it, and is thoroughly melodious and original, whilst the first and last movements abound in technical difficulties, and were brilliantly played by the composer, who was frequently called after the conclusion of the concerto. Mrs. Materna has lately been singing in concerts all over Switzerland, and in Geneva press and public were particularly enthusiastic, calling her "La grande tragedienne lyrique." In this city Materna has been engaged to sing in opera three times during March.

On account of indisposition Gustav Walter had to postpone his song recital to March 6, when this popular tenor will be heard in some of the best selections of his extensive repertoire.

Director Jahn, of the Imperial Opera, has just returned from an extensive trip through North Germany, taken with a view of engaging some new contralto for Vienna. The only lady likely to suit is a Miss Weiner, who is now singing in Breslau and supposed to have an exceptionally fine voice. This lady will appear here as "Guest" some time during August or September. It has been definitely settled that on October 4 Bellincioni and Stagno will sing for the first time in Tasca's "A Santa Lucia," the other rôles being taken by members of the opera, the whole to be sung in Italian.

The "Wiener Männergesangsverein" has just received an invitation to sing in Chicago during the coming exposition, but on account of previous engagements and the forthcoming celebrations of the fiftieth anniversary of this organization they had to decline the invitation. The "Schubert Bund," another excellent club, have accepted an offer extended to them to cross the Atlantic, and will be heard in America some time during the summer. Verdi's "Falstaff" will shortly be taken on tour by Manager Piontelli, with the original artists and orchestra of La Scala, Milan, who brought out the opera, and the company is booked in Rome, Genoa, Venice, Trieste, and will be heard in Vienna for six nights, either at the Carl Theatre or at the Theatre an der Wien, some time in May.

A new ballet, "Aus der Märchenzeit," by Gaul and Haszreiter, music by Harry Berté, a local composer, will shortly be brought out at the Imperial Opera.

Hugo Becker, the splendid 'cellist, who created such a furore at a recent Philharmonic and subsequently at his own recital, added another to his successes on Wednesday, February 23, when the Bösendorfer Saal was completely sold out. Following was the program:

Sonata, D major, op. 102, for piano and 'cello.....Beethoven
Allegro con brio.
Adagio con molto sentimento d'affeto.

Allegro fugato.
Concertstück (new) MS.....Bazzini

Mr. Becker.

Il mio bel fuoco.....Marcello

Il mio ben.....Paisiello

Miss Palloni.

Cantabile.....Cui

Tarantelle No. 1.....Popper

Mr. Becker.

Pastorale.....Bizet

Miss Palloni.

Adagio from the 'cello concerto.....Haydn

Am Springbrunnen.....Davidoff

Mr. Becker.

In the Beethoven sonata Mr. Becker was most ably assisted by Mrs. Zacharias-Eisl, a very talented pianist and

pupil of Epstein, who also accompanied the 'cellist in the Bazzini Concertstück, a remarkably fine composition, which will be eagerly sought after by all 'cellists of accomplishment. Miss Palloni, from Rome, a protégée of Queen Marguerite of Italy, was heard for the first time in Vienna, and met with unusual success, her sympathetic contralto voice taking the large audience by storm and bringing forth a hearty congratulatory remark from Crown Princess Stéphanie, who led the applause through this interesting concert. Mr. Becker had to comply with several demands for encores at the conclusion of the recital and was the recipient of numerous laurel wreaths and floral tributes. Mr. Josef Meyer was an efficient and careful accompanist.

Louis Savart, a French horn virtuoso, well known and highly appreciated in Vienna, gave a concert on Thursday, February 23, when the following program was presented:

Concerto.....Händel
Grave, allegro, sarabande (largo), allegro.
Aria from "Tannhäuser".....Wagner
Notturmo, op. 112.....Carl Reinecke
Rondino.....Seuffert
Concertino, op. 48.....Weber
"Hör ich das Liedchen Klingen".....Grieg
"Die junge Nonne".....Schubert
"Aus dem Hohen Lied".....Cornelius
Concerto, B flat major, op. 106.....Mozart
Allegro maestoso.
Andante.
Allegro vivace.

Mr. Savart was assisted by Mrs. Lechner-Ernst (soprano) and Mr. Carl Frühling (accompanist). Savart is a very fine artist and is in constant demand by chamber music organizations requiring the assistance of a French horn. He has a beautiful rich tone and a splendid technic, seldom heard on this most difficult instrument.

Marconi, the tenor, who recently sung in Verdi's "Requiem" and at a concert in aid of the German Aid Society, left Vienna yesterday for St. Petersburg, where he is engaged for twelve performances in opera. Mr. Alexander Rosé, the impresario, has engaged Marconi for a concert early in March; an event which is eagerly looked forward to by all admirers of this excellent artist. Mr. Franceschetto, of Rome, a fine baritone, will also be heard here next month in an historical recital; likewise Mrs. Paccini, of Lisbon. A set of songs by Robert Fischhof, the well-known pianist and composer, have been translated into English by Mrs. Eleanor Mary Rosé, and are published by Rosé, the music dealer. These songs have been in wide demand and are musical gems full of rich melody and original thought.

Stavenhagen played the following program at his second and last recital, on Friday last:

Chromaticke fantasie und fugue.....Bach
Sonate, D minor, op. 31.....Beethoven
Impromptu, G major.....Schubert
Menuetto, B minor.....
Nocturne, C sharp, minor.....Chopin
Etude, A flat major.....
Scherzo, C sharp minor.....
Two etudes.....Henselt
Hugenotten fantasie (third edition).....Liszt
Einleitung. Liebeszene. Finale.

Stavenhagen's playing gave me about the same impression as it did at his first concert, *i. e.*, that of a very talented pianist playing carelessly and slovenly, upon which point most people who have heard him lately unanimously agree. On the same evening Josef Labor, the well-known blind organist, gave a concert in the Grosse Musikvereinssaal, probably because the organ here is the only available one in Vienna, outside of a church. This instrument is a very poor one and not calculated to give an artist like Mr. Labor a fair chance. In the carrying out of the program Mr. Labor was assisted by Miss Margarethe Demelius, a very promising young pianist. The program:

Preludium und fuge, F sharp minor.....Buxtehude
Kyrie, "Gott Vater in Ewigkeit".....Bach
Andante, from IV. Sonata (trio).....
Fuge, C major.....
Impromptu, B major.....Thieriot
Impromptu on a motif from Schumann's "Manfred," for two pianos.....Reinecke
Miss Demelius and Mr. Labor.
Preludium, op. 50.....Bibl
Preludium und fuge, C minor.....Hager
Sonata No. 4.....Mendelssohn
Allegro con brio.
Andante religioso allegretto.
Allegro maestoso e vivace.

A grand reception in honor of Washington's Birthday was given last Wednesday afternoon by Colonel and Mrs. Grant, the American ambassador and his wife, at which nearly the whole American colony of Vienna was present, assisting at what proved to be about the most enjoyable

affair of this kind I have had the pleasure of witnessing. Miss Verity, of Cincinnati, a pupil of Pauline Lucca, sang some songs, and Mr. Fellowes, a young and talented violinist studying here under Grün, played some beautiful selections. Colonel and Mrs. Grant, owing to the result of the recent election, leave Vienna for New York early in May, a fact which will be deeply regretted by their many friends in this city.

Irene von Breunerberg, a young violinist and pupil of Grün, gave her annual concert on Saturday, February 25, when the following program was carried out:

Fourth concerto, D minor.....Vieuxtemps
Miss Breunerberg.
"Aufschwung".....Schumann
"Ständchen".....Schubert-Liszt
Miss Doublier.
Præludium.....Bach
Berceuse.....Fauré
Bolero.....Hayot
Miss Breunerberg.
Prélude.....Chopin
Soirée de Vienne, No. 9.....Schubert-Liszt
Miss Doublier.
Rhapsodie Hongroise.....Auer
Miss Breunerberg.

Miss Breunerberg, who played delightfully, met with a great deal of success and was most ably accompanied on the piano by Mr. George Valke, one of the best resident organists and a composer of considerable distinction.

RUDOLF KING.

Dresden Letter.

DRESDEN, February 25, 1893.

AMONG the numerous piano recitals which have lately been given in Dresden, one ought in the first place to mention Moriz Rosenthal's two concerts. The eminent virtuoso did not, however, achieve the same success with us as he did in Berlin. Mr. Rosenthal of course will not mind it; his first concert here was only "half full," the second one half empty; that means to say there did not appear many admirers of his enormous technic, but those who went there thought they never had heard anything like his scales and thirds and sixths and octave passages and tremendous tempos and forte playing, and so on. A very interesting number on the program was Liszt's Hexameron, those variations on a theme by Bellini, made by the six composers who in 1832 were the most in fashion in Paris: Liszt, Chopin, Herz, Thalberg, Pixis and Czerny. In this composition Mr. Rosenthal felt quite at home. The critical opinions in the papers as well as in the audience were just the same as last year. I feel inclined to sum them up in a quotation of your Boston correspondent—changing his words a little: "And now abideth technic, temperament and brilliancy, these three; but the greatest of these is technic."

Eugen d'Albert captivated his audience in a somewhat warmer way. He had an excellent program, beginning with Bach's "Passacaglia," and ending with Liszt's "Petrarca Sonates," and "Liebestraum." The Chopin B minor sonata was a too academical reading, but Beethoven's Waldstein sonata he gave in a most artistic style.

On February 18 Teresa Carrefio gave a clavier-abend in Braun's Hotel, and was some days afterward heard in the grand Ash Wednesday concert by the Royal Orchestra in the Court Opera House, where her chief number was Chopin's G minor concerto. She is not a Chopin player, par excellence, but her solo pieces by Liszt, Henselt and Schubert were greatly admired and applauded.

The French pianist, Clotilde Kleeberg, is a great favorite here. She gave her recital some days ago, playing in her well known, much credited, stylish manner. Surely one cannot complain of any want of good, first rate pianists nowadays; there are a great many piano virtuosos at present, but there is among them no poet like Paderewski.

In the Opera, "Der Bajazzo" continues to draw large audiences. Great expectations are put upon a new opera by Antonio Smareglia, "Cornelius Schut," of which the papers already begin to give information, though the work is not yet published. Those of our Dresden musicians who know the score assure us that the opera will be one of the best additions to the now so much credited Italian school's newest productions. Ludwig Hartmann, in his preface to the opera book, of which he has given a most beautiful, poetical rendering into German, says:

"Smareglia, in his new opera, 'Cornelius Schut,' neither copies the old Italian school, nor does he follow the traces of the new modern one. His work is far more the production of his own genius and his own style. His idealism may be said to found itself upon Beethoven, Wagner and

Schumann, more than on other masters. 'Cornelius Schut,' the hero of the work, is a historical person, the well-known fantastical Dutch painter, born at Antwerp, 1590, who in his strivings for the highest aims of life sadly succumbed. The book considers particularly the mental struggles and development of this strange personality, giving the composer a rich opportunity to unfold his flow of warm feeling. The plot treats a decisive moment in the hero's life, when his deep love for the beautiful Elisabeth van Thaurenhaut yielded to his ambitious, artistical desires. Great melancholy followed this action, as the touching close of the opera shows.

The idealistic tendency of the work, its noble and lofty spirit and the oneness of thought, scenic effect, words and music, which form the gospel of the Wagner doctrine, warrant the opera, 'Cornelius Schut,' an exclusive position in the new Italian productions, authorizing great expectations."

The original text is made by no one less than the famous Italian dramatic writer, Luigi Illica, and is one of the most dramatic and poetic librettos which lately have been written. We soon hope to meet with the work in Dresden, as Mr. Schuch is said to take great interest in it.

The next opera novelty which we are looking forward to will be Mascagni's "Die Rantzau, which is brought out in Berlin for the first time to-day. Next week "La Son-nambula," by Bellini, will be produced with our new star, the Polish singer, Mrs. Camil, who begins to be a great favorite of the Dresden public.

A. INGMAN.

A Busy Bureau.

MR. LOUIS BLUMENBERG'S International Bureau of Music, which was opened only a few months ago at 114 Fifth avenue, has become a great centre of activity.

The advantages afforded by its methods have been promptly appreciated by the profession, so that the demand upon its facilities for making engagements has been constant and at times excessive. This result has followed naturally from the fact that Mr. Blumenberg's extensive acquaintance as an artist stands him in good stead in this undertaking, and his indorsement undoubtedly counts for much among managers in quest of talent.

The clientèle of the Bureau is remarkable for its extent and variety, as well as for its representative quality.

At present Mr. Blumenberg is directing the arrangements for the first American tour of Mrs. Caroline Ostberg, the eminent Swedish prima donna, who, at the very threshold of her career in this country, commands the highest price paid to any concert singer now before our public. She will be introduced in several cities this spring, and there is hardly a doubt but that she will become as popular here as she is known to be throughout Northern Europe.

Miss Maud Powell, the ablest violinist among the younger native virtuosos, is in constant request for concert work in conjunction with the best musical associations in the country. Her engagements for the current season include visits to nearly all the large cities east of the Missouri. Considering that the fee for her brilliant services is maintained at the highest concert pitch, it is evident that there is always a steady demand for artists of the best grade.

Mr. Blumenberg remarked that it has been impossible for him to accept all the engagements offered him for Miss Powell.

In the Bureau's "Monthly Bulletin" we find in the star class of special attractions the name of Mr. William C. Carl, the organist, who is fast building up an extended reputation as a master of his instrument. Mr. Carl will soon make a concert tour.

In the soprani ranks appear the well-known names of Mrs. Florence Hyde Jenckes and Miss Grace Milton, and among distinguished contraltos Miss Nellie Sabin Hyde is conspicuous.

Miss Nina Rathbone, the exponent of the Wagnerian heroines, is content to let the Bureau assume the responsibility of arranging the business details of her public appearances.

All the artists conversant with the aim, scope and methods of the International Bureau seem to be delighted with the facilities and convenience afforded by Mr. Blumenberg's centrally located, well-directed and comprehensive establishment.

Callers.—Emma L. Heckle, the soprano; Wm. H. Sherwood, Eugene Weiner, Mr. Johannes Miersch, Mr. Paul Miersch, Paul Wiallard and Emilio Pizzi were among the callers at this office last week.



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"Faust" Sung by National Conservatory Pupils.

LAST Thursday night "Faust" was sung—and very well sung at that—at the Fifth Avenue Theatre by the pupils of the National Conservatory of America, assisted by their professor of opera, Mr. Victor Capoul, who impersonated "Faust." The performance was for the benefit of that very worthy charity, the "Société Française de Bienfaisance," and the house was well filled by a fashionable and representative French audience. The boxes were all occupied, and the applause was frequent, for all the good points made were heartily recognized.

The interpretation throughout was very creditable. There were a few slips. The curtain came down too soon in the second act, and a soloist lost a cue in the third, but Conductor Hinrichs' strong head averted any catastrophe. The "Marguerite," Miss Della Berry, of California, did some excellent singing. She was a very girlish, very natural "Marguerite," and after the jewel song she was recalled. Her voice is pure, of musical timbre, of some color, and she uses it intelligently. Her English was clearly enunciated, and all that she needs is some experience to make her a welcome accession to the ranks of American sopranos.

Miss Mildred Goldberg, the owner of a contralto voice of real beauty, was the "Siebel," and sang with warmth and taste. She looked very pretty as she sang "Parlate d'Amore." She, too, was most favorably received. The "Mephisto" of Mr. John C. Dempsey was praiseworthy throughout. The same can be said of Oscar Sanger's "Valentine." Mr. Sanger looked romantically handsome and sang with musical taste. Miss Mollie Beck was a good "Martha," and Mr. T. M. Hutchinson a satisfactory "Wagner."

Of course Mr. Capoul o'ertopped his associates, for he is a very great artist, and if his voice is worn his exquisite ease and consummate tact and his superb acting made up easily for his vocal shortcomings. He sang with great fervor in the garden scene, and the act ended very effectively. The chorus did good work throughout, their fresh voices and natural behavior contrasting very favorably with the conventional singing and acting of most operatic choruses. Altogether the affair was a success, and President Jeannette M. Thurber should feel gratified at the result of her efforts to further the cause of opera in the vernacular.

A Dyspeptic City.

No. I.

CINCINNATI has suffered from musical over-feeding. The public ear has been stuffed with a vast variety of the richest and most beautiful music which it has but very imperfectly comprehended or digested. This year we are having one of our "lean kine" years, and may the merciful powers that preside over artistic development grant that the lean years may not be like the lean kine of Pharaoh, seven in number! Some seasons ago in one item of piano recitals, which comes strictly within the scope of your journal, we had five world renowned artists visiting us, each more than once. This year there have been scarcely any from outside. Miss Lewing, of Boston, gave a most acceptable recital. Mr. Sternberg, formerly of your city, gave us a pithy lecture on Chopin, and a recital remarkable for its interesting novelties, and our friend E. B. Perry came recently and gave us one of his admirable and original lecture recitals, which was decidedly the most interesting outside event of the season thus far. Of course our local pianists have been active—that goes without saying—but as I am not writing a report I cannot even mention them. As to Mr. Perry, I wish to say only this: His program was evidently made up with a view to challenging a critical public, as it contained several works of the first magnitude, such as the rondo from the "Waldstein" sonata of Beethoven, the terrific and horrific scherzo in B flat minor of Chopin, his great polonaise in A flat with the frantic octaves in the left hand, and the twelfth Hungarian rhapsody of Liszt.

Mr. Perry was listened to with breathless attention, and his playing received with a degree of applause and cordiality which I have seldom heard equaled in this city. These are of course good signs; they show that whenever pure gold is brought to our market it is appreciated by some—by a good many indeed; but alas! our public has been made drunken with free tickets, and good art is not sustained like other good things, by reasonable subsidies from the average citizen.

Mr. Perry's brave and successful struggle with difficulties, his large technic, the energy and noble brilliancy of his style, the tone of delicate feeling which pervades all his lyric passages and the omnipresent and unmistakable radiance of clear thought which sheds a living lustre over all his playing, buttressed and supported by his literary comments, which of themselves possess high merit, united to hold enchained an audience in which the percentage of musical connoisseurs was larger than usual. Yet of course some of the critics had to reveal their genius

(certainly not genius) by speaking in that asinine voice which Wordsworth describes as the "hard, dry see-saw of his horrible bray," for one of them upon an afternoon paper had the unparalleled stupidity to assure the public that Mr. Perry told us nothing which we did not all know before.

Now, I am personally well acquainted with most of this audience, and I am perfectly certain that their knowledge of musical history and æsthetics would not need for sounding it a plummet reeled upon a very gigantic spool; but if we could believe our very amiable critic I should tremble with awe at the thought of having been seated amid such an august assemblage of concentrated intellect. But now you will say, "What is all this jeremiad about?" About three things; first, that our city has obtained a false glory, because very great works have been performed within its geographical limits and before its rich people, by outside artists imported for the nonce; secondly, that like most American cities we have a very good profession, a large number of rich people and between them no connoisseurs who are willing to pay for art, that is, to support it like any other educational movement; and third, the papers have grown so banal in their tone and pay so wretchedly that no man who has any brains can afford to give much attention to criticism. A symposium bearing on this theme was recently published by one of our morning journals, and the tone of most of the communications was rather gloomy.

Paderewski recently gave us a grand snub and of course our papers attempted to snub back by ridiculing his vanity and greed.

Some thousands have not yet bowed the knee to Baal, but the vast majority of our public prostrates itself before the false god of fashion. People will pay enormous prices for seats to a Patti concert or to a performance of the St. Matthew "Passion" music, by Bach, indifferently, if only they may be permitted to take a half hour's stroll and display their beautiful clothes.

What is the trouble, brother musicians? Is there a broken link somewhere in our American musical education? May not perhaps Cincinnati's big and overgrown and eminently successful rival, Chicago, which has not only stolen from her the pork trade, but now has stolen the musical championship of the West—may not Chicago perhaps be walking in the same path of quiescence?

The conclusion to my gloomy sermon is this: Let us distrust mushroom enthusiasm for things so subtle, so high, so jealous as music, and secondly, let us professional musicians follow the suggestions of the M. T. N. A. and try to engender not so many players but more paying listeners.

It is one of the healthy signs of the times that so sterling and uncompromising an artist as E. B. Perry is able to abandon teaching, and among the schools of our country to make a solid business based upon the good old principle of pay even out of so intangible a commodity as piano playing and æsthetic lecturing. JOHN S. VAN CLEVE.

Singing Classes.

A SPECIAL term for class instruction has been arranged for Monday and Thursday afternoons, at 2 o'clock, to begin Monday, March 20. Mr. Frank Herbert Tubbs will be the class leader, and the session will be held at the rooms of the New York Vocal Institute, 97 Fifth avenue. The students of the Institute will be admitted free, and others may attend on payment of a small fee. The branches of study will be reading music at sight, voice culture (including exercises for home study), song form and phrasing, modern ballads, duets and trios. The class is intended, first, for persons who have formerly studied singing, and who would like to refresh themselves in music without entering upon a regular course of private lessons; second, for those who read music, but would like to improve and have more definite method of reading; third, for students of piano and organ who wish to better understand how to direct voices; fifth, for those who think their vocal gifts not sufficient to warrant extended study, but who would like to test what a little training would do for them. For these classes of persons the lessons are arranged.

The price is five dollars (\$5) for the term, which will last eight weeks, and meet, as above explained, on Mondays and Thursday's from 2 till 3. Mr. Tubbs will not place this class in charge of an assistant teacher, but will be in attendance at all sessions. Those desiring to avail themselves of this opportunity should send their name and address to Mr. Tubbs, and be present Monday, March 20. Send to Frank Herbert Tubbs, 97 Fifth avenue, New York.

Rubinstein at Frankfort.—At the ninth Museum concert at Frankfort-on-the-Main, on February 10, Rubinstein directed, as lately at Cologne, his G minor symphony; the G major piano concerto played by his pupil, Sophie von Jalimowsky, and the ballet music and bridal march from "Feramors." The audience was as demonstrative and enthusiastic as at the previous matinée of the Moscow Society, where the master had been induced to play a number of piano pieces. The program consisted exclusively of Rubinstein's works, the string quartet in B major (op. 47, No. 2), the F minor sonata for piano and viola, an air from "Paradise Lost" sung by Mrs. Julia Uzielli, and some numbers from the "Bal Costumé" for piano, four hands.

Paul Wiallard.

THE WELL-KNOWN EXPONENT OF THE METHOD OF THE GREAT SINGER FAURE.

MR. PAUL WIALLRAD, tenor, "Officier d'Académie," is now in New York, and is ready to give instruction in singing. Studio, Carnegie Music Hall, Room 20.

Applicants received daily from 12 to 2 only. Testimonials and press notices:

Sending his treatise, "La Voix et le Chant," to Mr. Paul Wiallard, Faure writes on the first page as a dedication:

To Professor Wiallard, who has all my confidence, souvenir and amities. (Signed) J. FAURE.

Here is a testimonial from the Conservatoire de Musique, in Paris, which speaks for itself:

CONSERVATOIRE NATIONAL DE MUSIQUE,
PARIS, April 14, 1891.

To Mr. Paul Wiallard:

DEAR SIR—Your talent, your musical education, your experience are the guarantees of your success. * * *

(Signed)

AMBROISE THOMAS,
CH. GOUNOD,
J. MASSENET,
E. REYER,
E. GUIRAUD,
J. FAURE.

PARIS, September 2, 1890.

MY DEAR MR. WIALLRAD—I am sorry to hear that you are going to return to America. I would have liked so much to hear and applaud you, either at the Opéra Comique or at the Grand Opéra.

(Signed)

J. MASSENET.

PARIS, April 8, 1891.

DEAR MR. WIALLRAD—It is not doubtful that such an artist as you are should be prosperous, as you unite to a very real talent of singer the qualities of a perfect musician.

(Signed)

E. REYER,
(Author of "Sigurd and Salammbô," "Membre de l'Institut.")

A letter from the great actor Coquelin, aîné de la Comédie Française, reads as follows:

PARIS, April 15, 1891.

MY DEAR FRIEND—Your pronunciation and articulation in singing are such that it gives to your delivery an exquisite savor and a personal charm. (Signed) COQUELIN.

Mr. Paul Wiallard sang at one of the concerts given by the "Figaro," at which were also heard Paderewski, Mrs. Melba and Miss Eames. Of this occasion "Figaro," April 2, 1891, says:

Mr. Paul Wiallard has a superb tenor voice.

GIL BLAS, July 25, 1890.

The excellent tenor Wiallard has just returned to Paris. His success a few years ago at the Padeloup-Essipoff concerts are well remembered by the musical people here. He sang yesterday "A des Champs Elysées" at Mrs. Johnston's musicale, and scored a triumph.

The "Figaro," speaking of an official reception at the Ministère de l'Intérieur, Paris, January 19, 1891, says:

Great success for Lasalle, Escalaf, Plançon, Melchissédéc, Coquelin and Wiallard.

"Figaro," Paris, February 16, 1891.

Great artistic dinner given yesterday by the Minister of the Interior. Among the guests Gounod, Rey, the singers Melchissédéc, Delmas, Wiallard, &c. Concert after the dinner, at which these artists sang with their usual success.

"Voltaire," Paris, January 12, 1891.

At the grand concert given by the "Parisiennes de Paris" after their annual banquet, Mr. Paul Wiallard sang with his fine tenor voice and his remarkable style, the "Dernier Baiser," by Choudens, and "Mon Cœur Joyeux," of his own composition. His success has been very great.

"The Galignani Messenger," Paris, January 1, 1891.

At the last concert of the Press Club several prominent artists lent valuable assistance, foremost among whom we remarked Melchissédéc, of the Grand Opéra, and the tenor Paul Wiallard.

Hundreds of other valuable testimonials from philharmonic societies and concert organizations all over France and Europe are in the possession of Mr. Wiallard.

Several years ago Mr. P. Wiallard had a successful season in Newport, R. I. Among other engagements he sang twice at Mrs. John Jacob Astor's house, and gave at the Casino theatre there a dramatic and lyric entertainment under the patronage of Mrs. J. J. Astor, Mrs. A. Belmont, Mrs. J. Kernochan, Mrs. T. Cushing, Mrs. R. Cushing, Mrs. Fred Newbold, Mrs. Frank Potter.

In New York, May 1887, Mr. Paul Wiallard was the musical manager of a great entertainment given at the Academy of Music by the ladies of New York for the Bartholdi Pedestal Fund.

Music in Munich.—The D minor (No. 3) symphony of A. Bruckner was played for the first time in Munich at the fifth Subscription concert, February 2, but was not admired. At the fourth Kalm concert Mrs. Emilie Herzog, Miss Ilona Eibenschaez and a young Munich tenor, Ernst Kraus appeared. The latter had an ovation. Not long ago he had been a waiter in a restaurant in the city, and now he sings the Liebeslied from the "Walküre" and Max's air from "Der Freischuetz" with distinctly classical feeling and a sympathetic voice. This deserter from the corps of Hebe will, it is thought, be a noble recruit for the choir of Apollo. He has been engaged for three years for the Opera at Mannheim. At the Court Theatre the first novelty of the Possart régime was a production of Berlioz's "Trojans at Carthage," directed by Levi.

Correspondence.

Chicago Correspondence.

CHICAGO, March 9, 1893.

WAVING all preliminary remarks on critics, juries and such "small deer," I will give a fully detailed outline of all attractions to be offered:

Music Hall—Seats 1,000; a large amount of standing room.
Festival Hall—Stage room for 2,500 voices; audience room for 6,500.

One hundred and seventy-five thousand dollars are appropriated for a permanent orchestra of 120 members.

The great festival bodies have been divided into Western and Eastern sections:

WESTERN.		Conductors.
Societies.		
Ann Arbor University Musical Society.....	A. A. Stanley	
Cincinnati Festival Association.....	Theodore Thomas	
Cleveland Vocal Society.....	Alfred Arthur	
Columbus Arion Club.....	W. H. Lott	
Dayton Philharmonic Society.....	W. L. Blumenschein	
Des Moines Vocal Society.....	M. L. Bartlett	
Detroit Musical Society.....	A. A. Stanley	
Indianapolis Festival Association.....	F. X. Arens	
Louisville Musical Club.....	C. H. Shackleton	
Milwaukee Arion Club.....	Arthur Weld	
Minneapolis Choral Association.....	S. A. Baldwin	
Omaha Apollo Club.....	L. A. Torrens	
Pittsburg Mozart Club.....	J. P. McCollum	
Richmond Philharmonic Society.....	Max Leckner	
St. Paul Choral Association.....	S. A. Baldwin	
St. Louis Choral and Symphony Society.....	Joseph Otten	

These have been asked to prepare the following works:

"Utrecht Jubilee".....	Händel
"St. Paul," first part.....	Mendelssohn
"A Stronghold Sure".....	Bach
Selections from "Lohengrin".....	Wagner
Selections from "Judas Maccabæus".....	Händel
Selections from "Requiem Mass".....	Berlioz

Dates—June 21, 22 and 23 by first division of Western Section, and on July 12, 13 and 14 to be repeated by the second division of Western Section.

EASTERN.		Conductors.
Societies.		
Baltimore Oratorio Society.....	Fritz Fincke	
Berkshire County (Mass.) Musical Society.....	G. A. Meitzke	
Boston Cecilia Society.....	B. J. Lang	
Boston Handel and Haydn Society.....	Carl Zerrahn	
Brooklyn Choral Association.....	C. M. Wiske	
Buffalo Festival Association.....		
Hartford Hosmer Hall Choral Society, Middletown Choral Society, Willimantic Choral Union (representing Connecticut).....	R. P. Paine	
Hampden County (Mass.) Festival Association.....	G. W. Chadwick	
Montreal Philharmonic Society.....	G. Couture	
Newark Vocal Society.....	L. A. Russell	
New York Oratorio Society.....	W. J. Damrosch	
New York Arion Society.....	Frank van der Stucken	
New York Liederkreis.....	Heinrich Zöllner	
Philadelphia Chorus.....	C. M. Schmitz	
Portland (Me.) Haydn Society.....	H. Kotschmar	
Providence Arion Club.....	Jules Jordan	
Reading (Pa.) Oratorio Society.....	E. A. Berg	
Toronto Philharmonic Society.....	F. H. Torrington	
Washington Choral Society.....	W. J. Damrosch	
Worcester County (Mass.) Festival Association.....	Carl Zerrahn	

Their selections are:
Cantata, "Festo Ascensionis Christi"..... Bach
"Israel in Egypt," selections..... Händel
"Elijah"..... Mendelssohn
"Hallelujah," cantata, opus 50..... A. Becker
"Moses," selections..... Rubinstein
Vorspiel.....
Quintet.....
Chorus Act III.....
"Die Meistersinger"..... Wagner

Dates June 7, 8 and 9; 1,500 voices, orchestra 200, grand organ and Edward Lloyd soloist. Three days of each of the above three festival weeks will be music en masse, the remaining three to be filled by concerts by individual societies.

MALE SOCIETIES INVITED.		Conductors.
Societies.		
Boston Apollo Club.....	B. J. Lang	
Brooklyn Apollo Club.....	Dudley Buck	
Cincinnati Apollo Club.....	B. W. Foley	
New York Mendelssohn Glee Club.....	Jos. Mosenthal	
Philadelphia Orpheus Club.....	M. H. Cross	
San Francisco Loring Club.....	D. W. Loring	
Springfield (Mass.) Orpheus Club.....	E. Cutter, Jr.	

The responses to these invitations have not been such as to warrant the statement that these organizations will participate, but there will be a selected male chorus which will give the following works:

"Edipus Tyrannus".....	J. K. Paine
"Columbus," cantata.....	Dudley Buck
"Frithjof," cantata.....	Max Bruch

Paine and Buck to conduct, it is expected, their own works.
Other great works to be given are: "Messiah," Passion Music, Ninth Symphony, Mozart's Requiem, Brahms' German Requiem, Verdi's Manzoni Requiem, Gounod "Redemption," McKenzie's "Rose of Sharon," Sullivan's "Golden Legend," Toronto "Philharmonic" and several works by Dvorák, Saint-Saëns, Massenet, Tchaikowsky and numerous modern composers.

Other dates arranged are: Boston Symphony, May 15 and 16; Indianapolis Festival Association and Cleveland Vocal Society, June 19; St. Paul and Minneapolis Choral Association, June 20; Cincinnati Festival Association, June 24; Brooklyn Arion Society,

June 27; New York Liederkreis, July 7, 8 and 10; Swedish Societies, July 27 and 28; Scandinavian Societies, July—.

The dates for the Welsh Eisteddfod are not yet fixed.

Other bands to appear are New York Symphony Orchestra, Walter Damrosch conductor, two concerts during the month of May; Sousa's Military Band during the months of May and June; Cincinnati Military Band, conductor Michael Brand, during the entire period of the exposition; Chicago Military Band, conductor Adolph Liesegang, during the entire period of the exposition.

Numerous chamber music concerts will be provided.

Two great organs—No. 1, by Farrand & Votey, will be a grand instrument; No. 2, smaller, by —?

Mr. Eddy arranges the organ attractions, and among those who have accepted the invitation are Alexander Guilman, of Paris, well known also as a composer of organ music; Capocci, organist at St. John Lateran in Rome, and W. T. Best, of England, organist of St. George's Hall, Liverpool. Among the American organists who will be heard are S. P. Warren, of Grace Church, New York; S. B. Whitney and George Whiting, of Boston.

The World's Fair Musical Auxiliary will hold congresses every week; 150 provinces will be represented, meeting in the fine new building on the lake front down town (old Exhibition Building site). Memorial volumes of proceedings will be published. American composers have been widely called upon for works to be judged, and, if found worthy, to be performed. Home judges have passed on the many works handed in, and they are now in the hands of the foreign members of the music jury on compositions.

The committee consist of Camille Saint-Saëns, Paris, France; Dr. A. C. Mackenzie, London, England; Asger Hamerik, Baltimore, Md.; Carl Zerrahn, B. J. Lang, Boston, Mass.; William L. Tomlins, Theodore Thomas, Chicago.

Certificates of excellence are further to be bestowed by a committee upon young American composers whose work shall be approved of.

Mrs. Theodore Thomas, and Mrs. Lena Burton Clarke, chairman on the committee on music for the Woman's Building, will have six conventions of women's amateur musical clubs.

Each convention will last four days, and the hours for its sessions will be so arranged that those who attend will have ample time free in which to see the fair and hear the great choral and orchestral concerts given under the auspices of the bureau of music and the board of lady managers.

Delegates from all the best musical clubs in America are expected to attend these conventions, and each club is invited to send its president and as large a number of its active members as possible.

A diploma or medal of honor will be awarded to those clubs whose work comes up to the highest standard. After each session the Amateur Musical Club of Chicago will entertain the visiting clubs, refreshments will be served, and care will be taken to introduce the visiting clubs to each other and give opportunity for social conversation.

Mrs. Clarke projects numerous concerts in the Woman's Building during the six months of the exposition, at which only women or girls who are amateurs, possessed of talent and a high order of musical ability, and who have been residents of America for at least ten years, will be permitted to appear. Minnesota has decided to bestow a medal upon each successful candidate belonging in the State, and it is hoped that other States will follow its example.

The compositions by native composers to be performed are: By Prof. John Paine—Music to "Edipus Tyrannus," tempest music for orchestra, an island fantasy for orchestra, symphony No. 1, "Spring." By George W. Chadwick—Symphony No. 2 in B flat, overture, "Melpomene"; cantata, "Phoenix Expirans." By Arthur Foote—Overture "Francesca da Rimini"; serenade for string orchestra, quartet for piano and strings. By George P. Bristow—Oratorio, "The Great Republic"; overture, "Jibbenainoske." By Arthur Bird—Suite for orchestra. By Harry Rowe Shelley—Suite for orchestra. By A. M. Foerster—Festival march for orchestra. Compositions by E. A. McDowell, Templeton Strong and Frank Van der Stucken will also be performed.

With this we complete an accurate schedule up to date of the exposition musical features. W. WAUGH LAUDER.

Cleveland Cadences.

CLEVELAND, Ohio.

MMUSICAL cadenzas have been of a rather "ad libitum" nature with us this season, and a dearth of first-class concerts has been the order of things; hence is due the fact that my letters have not been very numerous.

Nordica, with her operatic concert company, gave us an excellent program, with a dress rehearsal of Mascagni's "Cavalleria," and the presentation was really an interesting one, notwithstanding a lack of dramatic accessories.

Then came Musin, with his concert company. A good concert, but rather meagre audience.

The last and really only event of the season was Paderewski's recital, a genuine revelation in piano playing. The fact that this great artist retains his artistic simplicity in spite of the emotional adulation of his audiences proves his greatness. His art seems as yet to possess him, and the ovations he receives he accepts as homage to it rather than a personal conquest.

He played to an audience numbering over 4,000 enthusiasts, and, notwithstanding numerous encores during the presentation of his program, the excited listeners would not leave the concert hall until after his last number (a masterly and inspired interpretation of Liszt's second rhapsody). He responded to the tumult with "Campanella," which he played with astounding brilliancy of technic. One can never tell when they brush against unrecognized genius. This I realized when after the concert I discovered that he was studying with Kiel and Kullak in Berlin when I was also inflicting these masters with uninspired counterpoint and a faulty technic. After all, the fire of genius is unquenchable, but, phoenix-like, finds habitation in another finite representative. When one idol of the hour vanishes and is lost to all

save memory, how many yearn to assume the mantle, and how very few of the many are capable of wearing it! Herein we might note that the mantle of genius and crinoline of fashion are hardly distantly related. Musical art has too many alleged mantle draped devotees, whose artistic habiliments hide but a flimsy crinoline. What nakedness would appear if shorn of their vesture of assumed and pretentious egoism! Against this background how vividly and statuesque does Paderewski, an artist by the grace of God, stand out with a halo of idealistic purity around his personality!

Pardon my rhapsodical exuberance, but I have the Paderewski fever and must philosophize to some extent.

But to return to matters mundane and local, of which there are but few to notice.

The Cleveland Quintet Concert Company gave another of their very enjoyable concerts not long since.

Baron deVay played the Mendelssohn violin concerto on this occasion in brilliant style, and added much thereby to his local prestige.

Miss Doelty, who seems to have monopolized most of the concert engagements here, is winning many friends by her artistic singing of French, German and American songs.

The Philharmonic Orchestra presented an excellent program to their patrons a few evenings since, and the general impression is a marked improvement in their playing as the season progresses.

Mr. Emil Ring, the conductor, is doing conscientious work with them, and as a necessity practical results follow in way of improvement.

The Cleveland Wheel Club were tendered a benefit concert recently, and the artists participating were greeted with one of the largest and most appreciative audiences ever assembled in Association Hall.

I attended the other evening a highly interesting reading by James Whitcomb Riley, the Hoosier poet. He is as unique in a poetical sense as Paderewski is musically. The amount of pathos and humor in his homely dialect verses is far beyond the ordinary versifier. His reputation has already assumed a popular and national importance, and deservedly so.

Mr. Mockake, who has developed into one of our most successful local managers had charge of the lecture, and realized a neat sum from his venture.

We are expecting the Boston Symphony Orchestra anon.

In the meantime we subsist upon a cold perusal of the many musical events so ably reported and criticised in THE MUSICAL COURIER from week to week, a sort of aftermath of what might be were we privileged to live in the Metropolis. APEX.

Portland Notes.

PORTLAND Me., March 9, 1893.

MASTER CYRIL TYLER and his concert company rendered a delightful concert in the City Hall last evening. Master Tyler sang well and with much grace except that his attacks were at times somewhat languid. The Ladies' Quartet was not very well balanced. Mr. Johnson's fine tenor was never heard to better advantage, and Mr. Beresford's rendition of the "Bedouin's Love Song" was very grand. Miss Sinclair was very pleasing in her duet with Mr. Johnson, and she possesses a beautiful voice. Master Tyler sang "Home, Sweet Home" for one of his encores and it was sung in such a simple, sweet voice that the audience was completely captivated. The program follows: Quartet, "Love's Question,".....Helmund

Ladies' Quartet.	
Bass solo, "The Muletier's Revenge,".....	Paul Henison
Mr. Arthur Beresford.	
Tenor solo, "Thine Only,".....	Herbeck
Mr. Herbert Johnson.	
Mezzo soprano solo, "Il Bacio,".....	Arditi
Georgia Belle Merrill.	
"Charmant Oiseau," from "La Perle du Bresil,".....	David
Master Cyril Tyler.	
Quartet, "Love's Old Sweet Song,".....	Molloy
Ladies' Quartet.	
"In winter I get up at night,".....	Nevin
"I once had a sweet little doll dress,".....	Master Cyril Tyler.
Quintet, "The Esthetic Young Man,".....	Mein
Quintet Club.	
Bass solo, "The Bedouin's Love Song,".....	Pinsuti
Mr. Arthur Beresford.	
Duet, "Si la Stanchezza,".....	Verdi
Miss Sinclair and Mr. Johnson.	
"Ave Maria".....	Gounod-Bach
Master Cyril Tyler.	
Quintet, "I'm a Pilgrim," (sacred).....	Marston
Herbert Johnson's Quintet Club.	

Anton Seidl's Metropolitan Orchestra is to be here on the 18th inst. in a grand "Wagner night." Sixteen soloists, including Miss Emma Juch, accompany the orchestra, and we expect a rare treat.

An important change has just been made in the First Parish Quartet. Mr. Herbert Barnard, tenor, and Mr. Frank Pierce, basso, are to sing in this quartet in a couple of weeks. Mrs. Fellows, soprano, and Miss Rice, contralto, are retained. This will be the best quartet in the city. ***

Leavenworth Correspondence.

LEAVENWORTH, Kan., March 3, 1893.

A THOROUGHLY enjoyable concert was given at Chickering Hall last Friday evening by the Misses Maud and Eleanor Morgan, New York's pet harpists. Those who heard Miss Maud last spring when she was here with her talented and lamented father, were so delighted with her charming personality, as well as with her playing, that they were all present with their friends; so a large and fashionable audience greeted them. The entertainment was grace itself realized; one could almost imagine himself back somewhere in the fifteenth century among the "Harps That Once Through Tara's Hall" or the harpers of

Biblical times, for it is not given to us to see two such charming maidens clad in classical robes playing two harps so beautifully every day. Miss Morgan impresses one as being built especially for the renaissance of harp playing. Her long tapering fingers and willowy form are exceptionally adapted to their work.

The program was:
Harp duet, song.....Dubey

Arranged by Maud Morgan.
"The Harp: Its History and Romance".....
Origin of the Harp.
Development of the Harp.
Composers for the Harp, with illustrations.
"Spring Song".....Mendelssohn
Berceuse.....Hasselmanns
Patronille.....Parish Alvares
"A Fairy Legend".....Oberthur
Harp duet, adagio.....G. Thomas
(From duo in E minor.)

Miss Morgan's instructive and well written essay was distinctly heard by everyone present, although she was suffering from an attack of real Western "grippe."

The world's fair music committee for this city and Atchison (Miss Kate Blunt and your correspondent) have held two meetings the past week, stirring up the musicians to the formation of a chorus of fifty voices to sing two choruses at Hutchinson, Kan., the last week in April, competing with the other choruses from all of the large cities in the State. The first prize for the best work will be "all expenses to the world's fair for three days" to join in the grand chorus of 2,000 voices; "second prize, \$250 in cash." Hutchinson is showing her patriotism in offering these rewards. Each chorus sings "The heavens are telling" and a lighter selection of its own before the advisory committee, composed of six of our best lady musicians selected from over the State.

Our city is honored by having two selected, one of whom is yours truly,
ELIZABETH R. JONES.

Paris Letter.

PARIS, February 28, 1893.

MUSICAL matters, concerts of every description, have been so numerous during this month that you had only to take your choice. At the Salle Erard Mrs. Essipoff, besides works of Schumann, Liszt, Moszkowski, Schubert, Chopin, Bach-Tausig, Beethoven and Leschetizky (her husband), played a modern composition, a sonata by L. Schytte, which was much appreciated, and as it was redemanded she played it again on her last program, which was entirely devoted to the works of Chopin. Each concert was attended by a most enthusiastic audience, the hall being each time crowded. The organizer of these concerts was Mr. Alliod, the French impresario.

The Société de Musique de Chambre, by T. Philipp, pianist; H. Berthelmer, first violin; V. Balbreck, viola, and J. Loeb, cellist, with the assistance of E. M. Delaborde, S. Taffanel, Ch. Turban, Carembat and Papin, have given a series of very successful and most artistic concerts. Besides standard works they gave several novelties. On each occasion the small Salle Erard has been overcrowded long time before the beginning of the concert, which was at 4 o'clock in the afternoon.

The last concert of the series of eight will take place March 15. Messrs. Parent, violinist, and Ronchini, cellist, have introduced a series of six chamber concerts, each matinée being devoted to the works of one composer. The first séance was Brahms, when the quintet, op. 15, was given, with the trio (op. 101) and the sonata (op. 78) for piano and violin. The second séance was devoted to our illustrious composer, Saint-Saëns, when the beautiful trio in E minor, for piano, violin and cello, was admirably played by Mr. Priser, a pianist who has a great future before him, a young man of nineteen years of age and pupil of Mr. Louis Dièmer, of the Conservatoire. Mr. Risler was assisted by Messrs. Parent and Ronchini; they also gave the first trio in F, and the sonata, op. 32, for piano and cello. Mrs. de Vergniol sang two selections. The concerts take place at the small Salle Erard.

Mr. and Mrs. L. Breitner gave their first concert of the season at the Salle Erard, where a large audience assembled. The program opened with the quintet for piano, two violins, viola and cello by Dvorák, and was followed by a prelude and a berceuse, intermezzo and élégie by Breitner. These compositions, which are written for orchestra, were transcribed for this occasion for double quartet. These works, especially the intermezzo and élégie, were much applauded. Mr. and Mrs. Breitner executed the Brahms' sonata in D minor for piano and violin, as well as the Saint-Saëns second trio, with the assistance of Mr. Ronchini, cellist.

A. Petschnikoff, a young man and violinist of great merit, gave a concert at the Salle Pleyel. He was assisted by Mrs. Salla, soprano, and Mr. Raoul Pugnot, pianist and composer. Mr. Petschnikoff, though yet so young, played with great virtuosity the difficult allegro de concert by Bazini, sérénade mélancolique by Tchaikowsky, sonata by Fauré, a berceuse by himself and valse scherzo by Tschai-kowsky.

Miss Aline Brisset, pianist, gave, with the aid of Mr. C. Hasselbrink, violinist; Mr. Van Goens, cellist, and Van Waefelghem, viola, an admirable concert at the Salle Pleyel. The program consisted of a trio (op. 70) by Beethoven, one by Raff (op. 112), and the sonata for piano and violin

by Frank, a very beautiful work and comparatively little known, which was artistically played by Mr. Hasselbrink and Miss Brisset.

The first séance de musique de chambre given by Messrs. De la Mora, Falcon, Hasselbrink and Van Goens took place at the Salle Pleyel, when the following numbers were given and much applauded by the large and selected audience: Trio in F Saint-Saëns; sonata C minor, Grieg, for piano and violin; "Krakowiak" for two pianos, Chopin.

Mr. Joseph White, the great Brazilian violinist, who is now residing in this city, gave, with the assistance of Miss Cecile Chaminade, an excellent pianist and composer of no little merit, and Mr. Tracol, Trombetta and Ronchini, a grand concert at the Salle Erard February 20. The first number, second trio, op. 34, for piano, violin and cello, by C. Chaminade, was played with a bravura and rare finesse d'execution. A quartet (op. 27) by Grieg, as well as the sonata (op. 128) by Raff, for piano and violin, by Mr. J. Thibaud and J. White ended this superior concert in the midst of enthusiastic applause.

The only Sarasate, the violinist virtuoso, paid us a visit and played at the Colonne Sunday concert at the Chatelet. The theatre was packed; it was said it was his only appearance for this season. He played marvelously Mendelssohn's concerto and "Symphonie Espagnole," op. 21, by Lalo, with orchestra accompaniment. He was recalled again and again; he had a perfect ovation. The orchestra played Beethoven's "Overture de Coriolan," op. 62; "La Nuit et l'Amour," Auguste Holmès, and "La Vie du Poète," the remarkable symphony drama by the young French composer, G. Charpentier.

C. M. V.

Musical Items.

Abbey Has the Opera House.—Mr. McElpatrick, the well known architect, held a consultation with John Schoeffel, of the firm of Abbey, Schoeffel & Grau, last week, and the result of it was that work was begun at the Metropolitan Opera House, which is generally conceded to be now the possession of Mr. Abbey. The objectionable baignoire boxes on the sides will be removed and 175 seats introduced on either side. The line of the parterre of stockholders' boxes will be improved so that a full view of the stage can be had. The upper row of these boxes will be done away with and comfortable stalls put in their place. Another aisle will be introduced in the parquet. Altogether the house will be greatly improved. Col. J. H. Mapleson is still in the city negotiating. So is Mrs. Dotti.

A Discontinued Suit.—A suit by Henry E. Abbey and Maurice Grau against the old Metropolitan Opera House Company has been discontinued on consent by Justice Ingraham of the Supreme Court.

It Is an Old Story, But Good.—We have heard of all sorts of trusts, including the Bootblack Trust and the Harp and Fiddle Trust, but an Organ Grinding Trust was something we did not hear of until after the introduction of the opera of "Falstaff." Who could imagine that Verdi was an organ grinding trust all in himself? But he was. In 1886 he lived in Montecaleri. A friend one day expressed surprise at being received in a room which showed evidence of serving as a parlor, dining room and bedroom in one.

"I have two more big rooms," said Verdi to his visitor, "but they are at present filled with a quantity of things that I have rented for the season." He opened two doors, and the friend of the maestro looked into two large rooms literally crammed with hand organs. "When I came into this town," continued Verdi, "all the owners of these instruments gave me a serenade from morning till night. There was no let up to the thing. It was a continuous and frightful cacophony of airs from 'Rigoletto,' 'Trovatore,' and 'Traviata.' It was a fearful torment. How to get rid of it I did not know, but, after all, I hit upon a grand plan. I rented all the organs for the whole season. The affair has cost me exactly 1,500 francs, but now at least I have peace and I can work. The Socialists may say of me what they will, but so far as hand organs are concerned I must be set down as a grasping monopolist."

A Spiritual Vocalist.—Mr. Cordingly at a St. Louis séance introduced Mrs. Hill, the spiritual vocalist. She is a plain woman of about thirty-five, short in stature and generous in girth, and was clad in a glossy black satin gown with a lace collar. He explained that she did not sing in English, and sang in four different voices. The Boston professors said of Mrs. Hill that she had the most complete control of voice possible. Wherever she sang she created the greatest excitement. The lady knows no more of music than a five-years-old child. Even when she sings she has a very small voice, but when the control comes all is different. She is also a test medium.

Mrs. Hill was escorted to the organ and sat down. There was a whispered conversation between her and Mr. Cordingly. He laid his left hand on her right shoulder a minute, gazed around as though looking for spirits, and silence fell upon the assemblage. He then made a few passes before her face, and she began to play and sing, in a deep bass voice, a mournful dirge which no one understood. The trance artist did not say what was the name of the spirit

who was in control at the time. After finishing the first selection she gave another of the same nature. Cordingly then placed his hand upon the back of her neck; she gave a shudder, and then got up and took her seat. The medium then announced that the audience had heard very little of Mrs. Hill's music, but did not say whether there were any more cheerful spirits who would aid in the regular séances, for which a 50 cent admission fee is charged.—"Exchange."

Rubinstein at Cologne.—At the Gürzenich Concert, February 7, Rubinstein directed his G minor symphony, a scene and soprano air, but did not play his new G major concerto. On the following Saturday the Musical Society gave his "Ocean" symphony and the bass air from "Paradise Lost."

NOTICE.

Electrotypes of the pictures of the following named artists will be sent, prepaid, to any address on receipt of four (\$4) dollars for each.

During a period of thirteen years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

Adelina Patti	Teresina Tua	Pauline Schiller-Haag
Ida Klein	Luca	Jean de Reszke
Seubrich	Ivan E. Morawski	Marchesi
Christine Nilsson	Leopold Winkler	Laura Schirmer
Scalchi	Costanza Donita	P. S. Gilmore
Gonzalo Nufiez	Carl Reinecke	Kathinka Paulsen White
Marie Rose	Heinrich Vogel	Rose Schottentien
Edina Gerster	Johann Sebastian Bach	Mrs. Johnstone-Bishop
Nordica	Peter Tschakowsky	Max Bruch
Josephine Yorke	Jules Perotti—2	L. G. Gottschalk
W. C. Carl	Adolph M. Foerster	Antoine de Kontski
Emma Thursby	J. H. Hahn	S. B. Mills
Teresa Carreno	Thomas Martin	E. M. Bowman
Minnie Hauk—2	Clara Poole	Otto Bendix
Materna	Pietro Mascagni	H. W. Sherwood
Albani	Richard Wagner	Florence Drake
Emily Winant	Theodore Thomas	Victor Neesler
Lena Little	Dr. Damrosch	Johanna Cohen
Murio-Celli	Campini	Charles F. Tretbar
James T. Whelan	Jenny Meyer	Jennie Dickerson
Eduard Strauss	Constantin Sternberg	E. A. MacDowell
Elenor W. Everest	Dengremont	Theodore Reichmann
Marie Louise Dotti	Galassi	Max Treumann
Fursch-Madi—2	Hans Halatka	C. A. Cappa
John Marquardt	Liberati	Hermann Winkelmann
Julie de Lussan	Johann Strauss	Domiretti
Antonio Mielke	Anton Rubinstein	William W. Gilchrist
Anna Bulkeley-Hills	Del Puente	Ferranti
Charles M. Schmitt	Joseph	Johannes Brahms
Friedrich von Flotow	Julia Rivé-King	Meyerbeer
Frans Lachner	Hope Glenn	Moritz Moszkowski
Louis Lombard	Louis Blumenberg	Anna Lovendens
Edmund C. Stanton	Frank Van der Stucken	Philoteo Greco
William Courtney	Frederic Grant Gleason	Wilhelm Junk
Josef Staudigl	Ferdinand von Hiller	Fannie Hirsch
E. M. Bowman	Robert Volkmann	Michael Banner
Mrs. Minnie Richards	Julius Riets	Dr. S. N. Penfield
Arthur Friedheim	Max Heinrich	F. W. Riesberg
Clarence Eddy	A. L. Guille	Emil Mahr
Mr. & Mrs. C. H. Clarke	Ovide Musin—2	Otto Sutro
Fannie Bloomfield	Theodore Habelman	Carl Faelten
S. E. Jacobson	Edouard de Reszke	Belle Cole
Louise Natal	W. Waugh Lauder	G. W. Hunt
Emma L. Heckle	Ethel Wakefield	Georges Bizet
Edvard Grieg	Carlyle Petersilea	John A. Brockhoven
Adolf Henselt	Carl Retter	Edgar H. Sherwood
Eugen d'Albert	George Gemünder	Frank Brower
Lilli Lehmann	Emil Liebling	F. H. Torrington
Van Zandt	Van Zandt	Carrie Hun-King
Leandro Campanari	W. Edward Heimendahl	Pauline L'Allemend
Blanche Stone Barton	S. G. Pratt	Verdi
Amy Sherwin	Rudolph Aronson	Hummel Monument
Achille Errani	Victor Capoul	Berlioz Monument
Henry Schradieck	Albert M. Bagby	Haydn Monument
W. Waugh Lauder	W. Waugh Lauder	Johann Mendelssohn
Wilhelm Gericke	Mrs. W. Waugh Lauder	Johanna Baeh
Frank Taft	Mendelssohn	Anton Dvorak
C. M. Von Weber	Hans von Bülow	Saint-Saëns
Edward Fisher	Clara Schumann	Pablo de Sarasate
Charles Rehm	Joachim	Pablo de Sarasate
Harold Randolp	Ravogli Sisters	Albert R. Parsons
Adele Aus der Ohe	Frans List	Mr. & Mrs. G. Hensche
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Edwin Klahre	Dora Henningsen	Carlos Sobrinho
Helen D. Campbell	A. A. Stanley	George M. Nowell
Alfredo Barili	Ernst Catenhusen	William Mason
Eugene Hofmann	Ernst Catenhusen	Anna Lankov
Montegriffo	Emma Eames	Maud Powell
Mrs. Helen Ames	Emil Sauer	Max Alvary
Eduard Hanslick	Jessie Bartlett Davis	Josef Hofmann
Oscar Beringer	D. Burmeister-Petersen	Händel
Princess Meternich	Willis Nowell	Carlotta F. Pinner
Eduard Dannreuther	August Hyllested	Marianne Brandt
Ch. M. Widor	Gustav Hinrichs	Henry Duzenski
Rafael Diaz-Albertini	Xaver Scharwenka	Emma Juch
Otto Roth	Heinrich Boetel	Fritz Giese
Anna Carpenter	W. E. Haslam	Anton Seidl
W. L. Blumenschein	Carl E. Martin	Max Leckner
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Merrill Hopkinson, M. D.	Neally Stevens	Virginia P. Marwick
R. S. Bonelli	Dyas Flanagan	Richard Burmeister
Paderewski	Adele Le Claire	W. J. Lavin
Howard Gudehus	Mr. and Mrs. Carl Hild	Niels W. Gade
Arrigo Bolto	Anthony Stankowitch	Hermann Levi
Paul von Jankó	Moris Rosenthal	Edward Chadfield
Carl Schroeder	Victor Herbert	James H. Howe
John Lund	Martin Roder	George H. Chickering
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Henry G. Gudehus	Felix Mottl	Helene C. Livingstone
Charlotte Huhn	Augusta Obratrum	M. J. Niedzielski
Wm. H. Rieger	Mamie Kunkel	Frans Wilczek
Rosa Linde	Dr. F. Ziegfeld	Alfred Sormann
Henry E. Abbey	C. F. Chickering	Juan Luria
Maurice Grau	Villiers Stanford	Carl Busch
Eugenia Castellano	Louis C. Elson	Alwin Schroeder
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D. W. Reeves	Ritter-Götze	Jeanne Franko
	Adel Lewing	Frank Taft
	Frederic Shailer Evans	Veleca Frank
	Hugo Goerlitz	Furicicio Busoni S. C.
	Anton Seidl S. C.	Frida DeGeble-Ashforth
	Theodore Thomas S. C.	Theodora Pfafflin S. C.
	Frans List S. C.	Caroline Ostberg
	Joseph Joachim S. C.	Marie Groebli

THE MUSIC TRADE.

This paper has the Largest Guaranteed Circulation of any Journal in the Music Trade.

The Musical Courier.

PUBLISHED EVERY WEDNESDAY

—BY THE—

MUSICAL COURIER COMPANY.

(Incorporated under the Laws of the State of New York.)

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No. 680.

NEW YORK, WEDNESDAY, MARCH 15, 1893.

Telephone - - - - 1253-18th.

WE announce with regret the death of Mr. J. B. Killough, president and manager of the Killough Music Company, of Florence, S. C., in which city he died on March 10. Further particulars will be found in the obituary notices of next issue.

A RECENT meeting of the stockholders of the Mason & Hamlin Organ and Piano Company, held at Boston, changed the By-Law in order to provide for five Directors instead of four as the Board formerly stood. The Mason & Hamlin space at the Chicago World's Fair has been increased 105 square feet.

THE Philadelphia papers state that a balance of \$266,271.24 belonging to the estate of the late James Bellak was divided between his heirs by the Orphans' Court on February 28. It is well known that Mr. Bellak left the business which he had been conducting for some thirty years to his two sons, and the value of his total estate has never as yet been approximately estimated. It is known that he amply provided for his daughters, and that he was possessed of much property which he so disposed of as to avoid publicity regarding his total worth, but the sum of his wealth at the time of his death exceeded by many figures the \$266,271.24 mentioned above.

THE many friends of Mr. Calvin Whitney, President of the A. B. Chase Company at Norwalk, Ohio, will be pleased to learn that he has returned from Florida and is now enjoying excellent health. He was at the factory last Saturday and found it a busy spot.

MR. WM. H. SHERWOOD was heard in this city last week to great advantage, playing with the Brodsky Quartet the E flat Schumann quintet. Mr. Sherwood played, as he always plays, the Mason & Hamlin grand piano, notwithstanding an underline on the program which stated otherwise.

BEHR BROTHERS & CO. are to be congratulated on receiving a final allotment of 658 feet at the Chicago World's Fair. The firm will now be enabled to make a comprehensive display of elegant upright pianos and also of small and concert grand pianos. We anticipate one of the most artistic exhibits in the Behr space.

IT seems quite probable that Haines Brothers will reconsider their withdrawal from the world's fair and re-enter their exhibit.

Mr. Napoleon J. Haines has gone West to investigate the situation, and as the space at their disposal is a favorable one, the chances are that Haines Brothers pianos will be found among the extensive array of other makes in the Building of Liberal Arts.

THE New York "Herald" with extraordinary scare heads publishes the legal papers of the suit of H. W. T. Steinway against Steinway. These documents were published in THE MUSICAL COURIER in nearly the exact language several months ago, and the whole music trade thus became acquainted with the facts up to date. To give the matter such importance months after its publication seems trivial conduct on the part of a paper like the "Herald."

AMONG the recent ridiculous statements concerning the piano business, one in the Boston "Democrat" deserves passing attention. This paper solemnly says that, "wood for pianos is kept, as a rule, for forty years before it is considered sufficiently in condition to be used." It is surprising that the "Democrat" does not couple with this assertion the name of some concern who might make such a claim, and we could suggest to that paper a few people who would pay roundly for such a puff.

EXTRACT of a letter written to this paper by a traveling representative of one of the greatest concerns in the music trade of this country: "I find your valuable paper with all the leading dealers in the ten Southern States which I cover, and I would be afraid to sell to any dealer who does not take THE MUSICAL COURIER." Similar opinions have been expressed by others interested in the piano, organ and music trade of this country. The dealer or individual interested in the music trade of this country who does not read this paper regularly is simply giving his competitors all the advantage they can ask; he is standing in his own light and that keeps him in the dark.

THE firm of K. Heilbrunn & Söhne, in Berlin, have dispatched by the steamer Stubenkuck for the Chicago exposition a selection of their special manufactures. Besides a collection of military and concert drums, and an admirably selected assemblage of children's drums, the consignment of a huge giant drum (grande caisse) of 2½ meters diameter and 60 centimeters depth. The sides of this drum are made of giant hides, the body is adorned with the arms of all nations, and the tuning is effected by means of 40 screws with arms. The weight of the drum is 70 kilograms, of the drumsticks 15; a pair of Chinese cymbals and a giant triangle complete the ensemble. The gems of the collection are specimens of parchment, some for drumheads, others for "original

diplomas." If the views cherished by German industry respecting a worthy representation of its manufacture of drums and parchment at Chicago be fulfilled, the firm will be perfectly satisfied.

IT must be gratifying to Messrs. Strauch Brothers to know how firm a foothold their action has secured in the great piano trade of the West. In a month's sojourn among Western piano manufacturers, many of whom are firm adherents of the Strauch action, we heard nothing but warm praise of the quality and reliability of the Strauch upright and grand actions.

PIANO MANUFACTURERS' ASSOCIATION.

The Dinner Abandoned.—The Steinway Resolution.

AT the meeting of the Piano Manufacturers' Association, held on Wednesday, March 8, the following resolution was passed:

Resolved, That the secretary of the executive committee be instructed to forward a letter to the president of this association, Mr. William Steinway, expressing our sincere regret at the great affliction which has befallen him in the death of his wife, and assuring Mr. Steinway of our sympathy with him in his bereavement.

Complying with these instructions Mr. Louis P. Bach, secretary of the executive committee, embodied in a letter, under date of March 13, the above resolution, and the same was forwarded to Mr. William Steinway.

It was further resolved to abandon the association dinner for this year.

In the discussion there was some division, a few of the members wanting a postponement till April and some till fall, but when put to vote the great majority were in favor of absolute abandonment, and it was made unanimous.

The money for tickets purchased has all been refunded by the treasurer.

George R. Fleming & Co.

Another Important Philadelphia Combination. B. F. Owen & Co. Cease.

ARTICLES of agreement have been signed between Mr. George R. Fleming and Mr. George E. Dearborn, by which Mr. Dearborn again becomes interested in the firm of George R. Fleming & Co. The firm will occupy the premises 1229 and 1231 Chestnut street, which are now being altered to suit their ideas and purposes.

The firm has purchased the entire stock and accounts of B. F. Owen & Co., doing business at 1416 Chestnut street. They have also purchased the lease of the latter store, which will be vacated by them on April 1, thus giving an opportunity to the N. Stetson & Co. corporation to gain possession of 1416 immediately, although their lease only begins on September 1.

The stock of the Fleming concern will embrace the Weber, Hallet & Davis, Behr, Starr, Briggs, Newby & Evans and Trowbridge pianos, and the Crown, Lehr and Newman Brothers organs. It is not yet definitely arranged that they shall represent all of these firms, but it is highly probable, judging from their financial strength, their experience and their location, that they can have their pick of them.

Mr. Dearborn virtually owned the business of B. F. Owen & Co. He is a potent factor in the firm of Geo. R. Fleming & Co. and he is the proprietor of the business of Geo. E. Dearborn & Co., 1508 Chestnut street, where he sells the A. B. Chase, the Fischer, and the popular Pease pianos, besides some other makes not as formidably advertised as these three.

During last Saturday, Monday and yesterday negotiations were pending between certain piano firms, whose representatives were in Philadelphia, and B. F. Owen, looking to a combination between Mr. Owen and another house there, or the establishment of a new house under Owen's management.

As Clambake would say, these negotiations will not fail if they succeed.



CHASE BROS. PIANO CO.,

MANUFACTURERS OF

Grand and Upright Pianos.

MUSKEGON, MICH. GRAND RAPIDS, MICH. CHICAGO, ILL.

NEW ENGLAND PIANOS

LIVE WORKING AGENTS WANTED.
SEND FOR CATALOGUE. MAILED FREE.LARGEST PRODUCING-PIANO FACTORIES IN THE WORLD.
MANUFACTURING THE ENTIRE PIANO.

Dealers looking for a first-class Piano that will yield a legitimate profit and give perfect satisfaction will be amply repaid by a careful investigation.

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Warerooms, 157 Tremont St., Boston—98 Fifth Ave., New York.

262 and 264 Wabash Avenue, CHICAGO, ILL.

STERLING

UPRIGHTS IN LATEST STYLES



AND BEAUTIFUL DESIGNS.

EVERY DEALER SHOULD EXAMINE THESE PIANOS AND GET PRICES.

THE STERLING CO.

FACTORIES AT DERBY, CONN.



HIGH GRADE MEHLIN PIANOS.

Are the most Perfect, Elegant, Durable and Finest
Toned Pianos in the World. Containing more
Valuable Improvements than all others.— MANUFACTURED BY THE —
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WEGMAN & CO., Piano Manufacturers.

ALL our Instruments contain the full Iron Frame with the Patent Tuning Pin. The greatest invention of the age; any radical changes in the climate, heat or dampness cannot affect the standing in tune of our instruments and therefore we challenge the world that ours will excel any other.

AUBURN, N. Y.

THE VOCALION ORGAN.

The Most Important and Beautiful Invention in the Musical
World of the Nineteenth Century.

The Music Trade and Profession are invited to hear and inspect this charming instrument as now manufactured at WORCESTER, MASS.

FOR CATALOGUES AND PRICES ADDRESS

THE MASON & RISCH VOCALION CO. (Limited).
WORCESTER, MASS.

NEW YORK WAREROOMS: 10 E. 16th St., J. W. CURRIER, Manager. CHICAGO WAREROOMS: LYON, POTTER & CO., 174 Wabash Ave.

ROBT. M. WEBB. CLOTH, FELT AND PUNCHINGS.

PAPER PIANO COVERS—Pat'd March, 1892.

190 Third Avenue, New York. Factory: Brooklyn, L. I.

WOODWARD & BROWN PIANO CO.

BOSTON, MASS.

MANUFACTURES

HIGH
GRADE
PIANOS

F.G. SMITH'S EXPLOITS.

Abnormal Trade Conditions.

THE BRADBURY PROMOTION.

AN extract from the Washington "Post," of March 8, has just reached this office and is reprinted here in full:

Arranging for a Piano Factory.

Mr. Freeborn G. Smith, of Brooklyn, maker of the Bradbury piano, was in the city yesterday, and is making arrangements for the factory which he proposes to establish here. The present store, 1225 Pennsylvania avenue, is to be enlarged by making it five stories high from the avenue to E street. This will give five floors, 25x25 in dimensions. Mr. W. P. Van Winkle, who is resident manager for the company, says he sees no good reason why Washington should not be a manufacturing as well as a resident city. He thinks that all the city needs is better railway facilities.

A representative of THE MUSICAL COURIER, who visited the Washington music trade last week, was told by Mr. Van Winkle that the pianos in parts were to be shipped from some one (or more) of Mr. Smith's factories to Washington and there put together, and the scheme was based on the theory that Southern trade could be secured by making this so-called factory a Southern factory in name. Some of the advertisements of the Bradbury branch at Washington now contain allusions to the Southern character of the establishment, and the factory myth can be utilized better than the mere branch store for the propagation of this idea. If it were a straightforward scheme it would not be a bad one; but it is, as we said, a myth. Whatever the putting together may amount to, if it ever amounts to anything, the pianos will be nothing more or less than the pianos made by Mr. Smith in his factories, the cases coming from his Leominster case shop. Mr. Smith will not run in a counter-current against trade conditions that would enhance the cost of production, and to make pianos in Washington on Pennsylvania avenue, or put them together (an expression which amounts to a solecism) at additional cost to him would never be seriously considered. Hence we call this announced factory a myth as it will unquestionably prove to be.

This paragraph from the Washington "Post" also leads to other reflections that can be discussed with freedom and with the exemption of personalities, except in so far as they are indissolubly identified with the subject matter. The recent exploits of Mr. Smith have been canvassed to such an extent in the whole music trade of the land that comments upon the same and other matters co-incidental with them became the legitimate duty of a newspaper such as this is.

Mr. Smith has during the past few years, with commendable energy, established a number of stock companies for the manufacture of cheap pianos, which were to be sold in other establishments besides his numerous Bradbury branches. His peculiar personal characteristics and his occupation as a maker of piano cases have always kept him in touch with a greater portion of the piano trade; and yet, notwithstanding his enterprises and despite his *bonhomie*, he never became an important factor in trade discussion until it became known that he was to be associated with the sale of the Steinway piano in Philadelphia. The fact that the Steinway piano was handled from a Bradbury wareroom at Kansas City was looked upon as an indication that Mr. Smith had made more than a temporary impression upon the Steinway house, but the final announcement of a direct association with members of the Steinway firm in a large enterprise, nevertheless came upon the trade like an insalubrious trade wind—a sirocco.

In every factory, wareroom, office, and at every congregation of members of the music trade, the one general subject for months was limited to this surprising combination, the underlying sentiment being universally to the effect that Mr. Smith had succeeded in driving his schemes into a higher zone, and had made a commercial and financial "hit," which from

his previous record seemed impossible. Mr. Smith emphasized this feeling by personally demanding congratulations from the members of the trade whom he acquainted with the facts.

We refer again to the expression "previous record." The whole career of Mr. Smith has been based upon methods that have not found favor in the trade. For years he was a pronounced stenciler, and at this present moment he is handling a stencil Rogers piano in his warerooms. He has been chiefly identified, however, in pushing his Bradbury piano by means of a religious propaganda, and this is the most important indictment the trade has presented against him. The floor next to his old factory in Brooklyn, donated by him for the conduct of religious services, was called by him the "Bradbury" mission, thus utilizing the name of his piano for the conduct of a religious charity, as is supposed. Mr. Smith cannot blame those who criticize his motives when he thus openly invites condemnation, nor can he feel surprised that the better element in the trade has always questioned his sincerity. Mr. Smith has even dragged in Dr. Talmage, who in a letter is made to say that if a piano is used in Heaven it certainly must be a Bradbury. Rather blasphemous, we should say.

The announcement, therefore, that Freeborn G. Smith had actually become an associate of members of the Steinway house came like a thunderbolt from a clear sky and for the best of reasons, and it was foreshadowed that his favorite Bradbury piano would become the beneficiary. It stands greatly to his credit that he has so firmly pushed this instrument and forced it everywhere into a prominence as only such a determined character as Smith can force an article.

The N. Stetson & Co. corporation, of Philadelphia, to which, as is known, we refer, had hardly opened its wareroom when the general drift of Mr. Smith's plan became manifest to the piano trade of Pennsylvania, New Jersey and Delaware. His traveling representative, in company with the representative of the Philadelphia corporation, visited the dealers and proposed the agency of the Steinway pianos under the condition that the Bradbury and Webster pianos must also be taken.

The slick Italian hand of Brother Smith now became disclosed. Again he deserves the credit of being a pretty wideawake piano man. This office has been deluged with complaints on this subject, and not only on the part of dealers, but also of manufacturers. "What have I ever done against the Stetson concern or against the Steinway piano that Mr. Smith's man should drive my piano out of the Pennsylvania trade by offering the Steinway as a bait to take the Bradbury and Webster pianos in the place of mine?" said a manufacturer in this office the other day.

And Mr. Smith uses well posted and intelligent men to subserve his purposes. We desire to place ourselves on record by saying that Mr. Van Winkle, of the Bradbury branch at Washington, is a thorough, pure blooded piano man of fine attainments. Nate Crosby, the traveling man, is a superb specimen of the well posted, systematic road man; absolutely reliable, honest and capable. Mr. Hawxhurst, manager of the Chicago Bradbury warerooms, is a splendid specimen of the young generation of intelligent and accomplished piano men. Mr. Powell, at the Brooklyn office, is a man of ability, judgment and experience and of great usefulness. The executive force surrounding Mr. Smith is another tribute to his mental perspicacity, for no act is more creditable to a man than his ability to surround himself with competent adjutants.

But the plan is not limited to the trade controlled by the Stetson corporation, for Mr. Smith knows no geographical bounds in pushing his Bradbury. The advertisements of the Philadelphia house are used all over the country to prove that the piano which now comes next to the Steinway is the Bradbury, and this is the underlying motive that prompts this article.

THE MUSICAL COURIER will under no condition permit this impression to go abroad without unequivocal protest. Mr. Smith has lately given an order for actions to a certain action manufacturing concern in order to point to the fact that he has improved his Bradbury pianos by now using these actions, an argument which is not only fallacious, but, by retroaction, stupid. Mr. Smith thereby admits that his Bradbury pianos without this action are not good; he furthermore admits that this new action makes the Bradbury better, and he also places himself entirely in the

clutches of the new action concern. All this rather surprises us on the part of such an unusually shrewd man as Mr. Smith considers himself.

But *revenons a nos moutons*. The manufacturers of pianos must be protected against the incursions of Mr. Smith's methods in the wholesale trade. The fact that his Bradbury piano is sold next to the Steinway piano in Philadelphia by no means proves that its position there is proper or logical. His position as a large stockholder in the Stetson corporation naturally gives his piano prominence and also prevents piano manufacturers of high grade or good medium grade pianos from offering their instruments to the Stetson corporation. They fear the overpowering influence of Smith and his very natural and laudable desire to push his Bradbury at the expense of any other piano. It was for this reason that the deal with the Hallet & Davis Company fell through.

Events will prove that this paper is correct in now predicting that the N. Stetson & Company corporation will be compelled to take a piano to place on its floor between the great Steinway piano and the Bradbury. The prestige of the Steinway piano must be preserved; too many blessings have come to the piano trade of this country by the magnificent position made and maintained by the Steinway piano, and no predatory Bradbury enterprise must be permitted to affect this position.

Neither must the Steinway piano be used by Bradbury traveling men to bulldoze piano dealers to represent Mr. Smith's line of goods; that certainly was not the motive for the establishment of the N. Stetson & Co. corporation. And furthermore, the Steinway piano dare not be prostituted to the general uses of Mr. F. G. Smith's piano enterprises. His Bradbury piano is all right in its place—not in Heaven, as Reverend Talmage is made to say—and it does good service to increase the size of Mr. Smith's annual statement which he carries in his inside vest pocket and which he shows to everybody, even including his teamsters, to prove that he had made 'steen million dollars each year. For all such purposes the Bradbury piano is O. K. But as a musical instrument in a wareroom to be used as a residuary legatee for those who cannot afford to purchase a Steinway it is absolutely unfit.

Mr. Smith, who is now the distinguished first vice-president of the Piano Manufacturers' Association of New York and Vicinity, can rest assured that THE MUSICAL COURIER carries no iota of feeling against him. This paper is published in the interests of the music trade and not in the interests of any one or any combination of advertisers, and it is merely doing its duty to the trade at large by disclosing abnormal conditions which are militating against the prosperity, the tone and the character of the music trade, and which must and will cease.

W. J. Dyer & Brother,

St. Paul and Minneapolis.

THE annual meeting of the stockholders of W. J. Dyer & Brother (incorporated) was held at their office, 148 and 150 East Third street, St. Paul, on Tuesday, March 7. The reports from the various stores and departments, as well as the complete statement, proved eminently satisfactory, showing among other things that the year 1892 was the greatest and most profitable the institution has ever enjoyed, the total increase in business over the previous year having been over \$100,000.

We also notice in a St. Paul paper that a new National Bank—to be called the Metropolitan National—is organized with a capital of \$250,000, and that Mr. W. J. Dyer is one of the gentlemen prominently associated with the new bank.

Later.

Mr. W. J. Dyer is in the city and will make a general trip through the East, including, of course, Boston.

A Handy Quotation.

IT is a wonder that no one, until this time, has thought of using the famous ascription to Washington, "First in war, first in peace," &c., as the basis for a piano advertisement. Messrs C. C. Briggs & Co., manufacturers of Briggs pianos, of "Briggs with the soft stop" and the mystic "P P P" fame, seem to be the first to have hit upon it. Their regular advertisement, which appears in our columns, is self convicting evidence. We condone their offense, however, although it is not so pardonable as it would be had it been committed last month.

We ask all our readers to study the Briggs Perpetual Motion article that appears in another part of this issue.

—J. W. Kline, the traveling representative of the Blasius Piano Company, of Philadelphia, has returned after a seven months' trip.

IVERS & POND STRIKE.

IN our issue of February 15 was a statement from the varnishers about the Ivers & Pond strike. They "waive," but do not disown the scab stickers. They claim to have "tried all other honorable means, and only favored the boycott as a last resort."

Our columns are open to workmen and manufacturer alike, but the statements of either being sent to us invite scrutiny and comment.

Why did these unsigned scab stickers appear first on the Ivers & Pond factory in Cambridge, next at the warerooms in Boston and then in one city after another simultaneously with a circular signed by the Varnishers' Union, addressed "to organized labor?" Then the curious coincidence that the circular and the stickers are of the same shade and quality of ink, a thing that a newspaper man is quicker to see perhaps than varnishers to think of. These coincidences repeatedly occurring, taken together with the "waiver" of the varnishers, seem to signify that they cannot deny a thing which they are ashamed to acknowledge.

Again, why the discrepancy between the varnishers' statement in THE MUSICAL COURIER of January 11 and their boycott circular to organized labor? The latter says absolutely that on "December 1 none of the agreements made by the firm were in force;" but in the statement to THE MUSICAL COURIER, which was to meet the eyes of the company and its employees who knew the facts, the granting of nine hours in place of ten was admitted.

This serious discrepancy, which cannot be classified among "honorable means," leads one to scrutinize further. We find, in the circular to organized labor, the sympathy invoking words "fearing another reduction" alleged as a primary cause of trouble; but this is omitted in THE MUSICAL COURIER statement, which was open (as the statement to organized labor could not be open) to the company's denial. To be sure, the circular may be more effective, for its purpose of invoking the boycott, by this omission of the nine hours' concession and by the allegation of the probability of "another reduction;" but this was not "honorable means."

Looking deeper into the internal evidence of the statement, we are impelled to ask, is it probable, as alleged, that such men as compose this company ever agreed to discharge employees for being non-union men, some of whom doubtless had been years in their employ and who had stood by the company when the others struck? Can anyone believe they would do such an unjust thing? Was the company so weak that they were obliged to make such an agreement? Then whence so suddenly came the strength which reduced the strikers, as they say, to the "last resort" of the boycott?

What was the strike for originally? Because of the fear of reduction, as alleged, or was it for the purpose of expelling from the factory all non-union men, who had just as good a right to be out of the union as the strikers had to be in it? Was the original demand of the strikers that all non-union men be discharged? If it was not originally their demand, how did the company ever come to agree to it, as alleged? Do manufacturers generally do things that way? Do they grant things not asked for?

The varnishers further state that the company wanted ten days to discharge all the non-union men. Meanwhile some of the union men went to work. Why ten days? Why one day? The sooner such a miserable act were over the better. If 'twere to be done, "then 'twere well it were done quickly," as Macbeth said of his dirty business.

One finds so many discrepancies and improbabilities in the varnishers' statement as to suggest the possibility that more exist; that perhaps the allegation that 35 per cent. reduction may be a fiction, and that all the issues they raise are only blinds to cover their real one, the intolerance of non-union fellow workmen. It certainly looks to any one who applies the clear light of reason and probability to their statements, as though the varnishers having had some concessions, thereby lost their heads and tried to rule the shop. If this is so, our advice to them is the same as to anyone else that makes a mistake, own up, take blame and consequences on yourselves like men and be careful next time. Injustice, like a gun that is weak in the breech, is sure to injure the man who persists in using it.

We have dwelt somewhat at length on this matter because it is of general interest to the trade at

large to be informed on the sort of thing that any manufacturer may suddenly be called to meet.

In order that the two statements issued by the strikers—the one to THE MUSICAL COURIER and the other "To all Friends of Organized Labor"—may be studied with some good results, we place the two in parallel columns:

Editors Musical Courier:

The firm of Ivers & Pond, manufacturers of pianos, of Boston, Mass., have in the past two years reduced the wages of the varnishers and polishers in their employ 35 per cent. This reduction, in both instances, has come about Christmas.

Last October the varnishers and polishers appointed a committee to wait on the firm and ask a return of 10 per cent. of the 35 per cent. which had been taken from them, and a reduction of the hours of labor from ten to nine (nine hours being the standard in all other shops in the trade). The firm refused to comply with any of the demands, and a strike was ordered by the Piano Varnishers' and Polishers' Union. Various committees from the Massachusetts State Board of Arbitration and labor organizations affiliated with the Varnishers' and Polishers' Union waited on the firm, but without success, until November 19, 1902, when the firm agreed to reduce the hours of labor, discharge the non-union men, and also to increase wages to about what the other firms in the trade are paying. This they promised to do on their honor as men, and asked to be given until December 1 in order to make the necessary changes.

The men returned to work on these terms, trusting to the honesty and integrity of the firm. How the promises were kept is well known to all organized labor in the United States. December 1 none of the agreements made by the firm, excepting the reduction in the hours, were in force, and the men were again ordered out. The boycott on this piano has been indorsed by the American Federation of Labor, the Central Labor unions of Boston, Worcester, Brockton and Lowell, Mass., and all the Central Labor bodies of the United States and Canada.

BY THE STRIKE COMMITTEE.
BOSTON, Mass., Jan. 7, 1903.

To All Friends of Organized Labor:

GREETING—The firm of Ivers & Pond, manufacturers of pianos, of Boston, Mass., have in the past two years reduced the wages of the varnishers and polishers in their employ 35 per cent. This reduction has come, in both instances, on or before Christmas. Last October, 1902, the varnishers and polishers, fearing another reduction the following Christmas, appointed a committee to wait on the firm and ask a return of 10 per cent. of the 35 per cent. which had been taken from them, and a reduction of the hours of labor from ten hours to nine (nine hours being the standard in all other shops in the trade). The firm refused to comply with any of the demands, and a strike was ordered by the Piano Varnishers' and Polishers' Union.

Various committees from the Massachusetts State Board of Arbitration and labor organizations affiliated with the Varnishers' and Polishers' Union waited on the firm, but without success, until November 19, 1902, when the firm agreed to reduce the hours of labor, discharge the non-union men, and also to increase wages to about what the other firms in the trade are paying.

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Now we, the Piano Polishers and Varnishers of Massachusetts, appeal to all friends of labor, organized and unorganized, who believe in a fair day's pay for a fair day's work, and who believe that employers should keep their promises. To all about to purchase a piano, we ask an honest comparison between an Ivers & Pond since the strike and a union made instrument. The polish of a piano is what makes it an ornament. A poor varnish and polish makes a poor looking piano; therefore, as a matter of protection to purchasers, we invite comparison.

To organized labor we wish to state that the boycott on this piano has been indorsed by the American Federation of Labor, the Central Labor unions of Boston, Worcester, Brockton and Lowell, Mass., and all the Central Labor unions of the United States and Canada.

Per order,
PIANO VARNISHERS' AND
POLISHERS' UNION OF
MASSACHUSETTS.

WORLD'S FAIR MUSIC.

SOME of those piano manufacturers who are to exhibit at the Chicago World's Fair, and who make grands for concert purposes, and who know that only such grands will be permitted in the Music Halls as are made by exhibitors, are discussing the feasibility of coming to some agreement on the subject of piano recitals at the World's Fair.

Mr. Foster, of Chickering & Sons, and Mr. E. N. Kimball, of the Hallet & Davis Company, two gentlemen representing the two oldest firms making concert grands, are both of the opinion that no particular advantage or glory can be obtained by giving piano recitals at the World's Fair, which will be visited by people who are hurried to get over the ground as soon as possible, and that the piano recital itself is not the most attractive form of musical performances unless indeed some one of the few famous artists gives it. The expense will not be compensated for to any degree, these gentlemen hold.

One of the firms here in this city who make con-

cert grands and are exhibiting, and therefore have the privileges of the Music Halls, agree to a certain extent with Mr. Foster and Mr. Kimball, but with this reservation, viz., that they (the firm) do not care to enter into any agreement of this nature without first consulting the views of the Fair authorities, in order to avoid any action that might interfere with the music schemes and plans of the Exposition.

But this firm in question also holds that piano recitals pure and simple (particularly simple) will not be an attraction at the World's Fair.

Both Chickering & Sons and Hallet & Davis will be prepared to have their pianos assigned for the general use of the Music Halls, and do not include in their conclusions the use of pianos in orchestral concerts for the performance of concertos. In the general scheme of symphony concerts, in which piano concertos are properly embraced, the playing of an artist forms a central and frequently fascinating picture. It is merely the question of piano recitals, the performances of one pianist for from one to two hours at a time and the multiplying of these events at great cost with no possible direct benefits—unless the artist is so mighty and wonderful as to attract by means of his own personality. There are several such artists in this country, but they do not happen to be engaged by any of the firms who can be admitted to the Music Halls.

It may also be asked whether the Music Halls were erected for the purpose of exploiting pianos and the names of their makers. We think not. And will the Bureau of Music accept pianists and their recitals and give them time and place because some piano manufacturers present them gratuitously? The scheme of music at the Fair seems to be greater than all that.

Music Trade Salesmen's Association of America.

118 FIFTH AVENUE,
NEW YORK, March 13, 1902.

Editors Musical Courier:

At a meeting of this association held at 110 East Fourteenth street, New York city, on the evening of the 9th inst., the following named officers were elected:

President.....	James W. Currier.
First vice-president.....	Jack Haynes.
Second vice-president.....	L. Cavalli.
Third vice-president.....	Albert G. Wigand.
Fourth vice-president.....	N. L. Gebhardt.
Fifth vice-president.....	Wm. Barton Stone.
Secretary.....	R. C. Jackson.
Treasurer.....	Robert A. Wiedemann.

The following named gentlemen were appointed as a committee of arrangements to prepare for the salesmen's dinner, which will occur on April 23, the location of the banqueting room to be decided at the next meeting of the committee, on March 15; J. Burns Brown, T. Pfafflin, R. A. Wiedemann, L. Cavalli, W. B. Stone, E. Urchs and Jack Haynes.

By giving the above notice due prominence in your next issue, you will greatly oblige,

Yours very truly,

R. C. JACKSON, Secretary.

The above notice shows that the salesmen are in earnest. They mean to have a good dinner and a pleasant time generally, and no one understands the value of the dainty things of life better than the salesmen.

Aside from the pleasure of mutual companionship which is the natural outcome of such gathering, the association of a number of gentlemen is a distinct step toward friendly coalition. The piano and music salesmen of the United States number many thousands, and any conjunction of interests is commendable.

The association has a number of objects in view, and these will be fully discussed on the evening of the dinner, at which time THE MUSICAL COURIER will comment more at length upon the character and scope of the association's prospective work.

Such affiliations as this, when conducted on broad and enlightened lines, will serve an excellent purpose. The better acquaintance of one salesman with another will follow; bonds of good fellowship will be formed; those now strangers will become friends; methods will be discussed, and general benefit will follow.

Much interest has been shown from cities all over the country, letters having been received from salesmen in Boston, Philadelphia, Chicago, St. Louis, Washington and other places.

Since annual dinners in the trade have now become a fixture in yearly events, why should not the salesmen enjoy themselves as well as the principals, whose affairs are largely in the hands of their trusted employees?

—The Springfield, Mass., "Union" says that a building, 35x60, with an L 50x100, is being built at Westfield for the organ pipe factory of Edwin Hedges.

BRAUMULLER.

Fifth Avenue Ware-rooms.

WHILE the trade has been watching with unusual interest the recent moves of the Braumuller Company in the wholesale field, there are probably but few who knew that the retail trade in Braumuller pianos in New York city was growing in the same proportion.

That this is the case is best evidenced by the announcement that No. 97 Fifth avenue, which forms the northeast corner of the avenue and Seventeenth street, has been leased for a term of years by the Braumuller Company to be used by them as a retail showroom. Heretofore their local business has been conducted from the wareroom in the factory at Fourteenth street and Ninth avenue, but it is rightly judged that an establishment in the very centre of the retail piano district will not alone bring them more in touch with the casual customer, but will afford them an opportunity to present their product to the visiting dealers at a point so easy of access that no one has excuse for missing it.

It is the intention of the president of the company, Mr. Otto Braumuller, to spend a large portion of his time in the new rooms, and as they are in easy communication with the factory, he will be able to supervise both branches.

This is, in a few words, the fourth big move of the Braumuller Company. The first was the placing of their Chicago agency with Lyon & Healy, then the acquirement of the Jesse French P. and O. Company and Emil Wulschner & Son. What they will do next is a question that will keep the trade guessing, and there is still another deal working which is not ready for publicity.

The alterations on the building at 97 Fifth avenue will be commenced immediately, and it is expected that the new entrance will be made and the decorations completed some time before May 1.

DOLCE-HELLER.

*"Kraft erwarf' ich vom Mann
Aber durch Anmuth allein herrscht das Weib."*

IT was a joyous party of some thirty-two personal friends and employes of Alfred Dolge & Son that embarked on the special car attached to the midnight express of the N. Y. C. & H. R. R.R. Friday last, March 10, bound for Dolgeville, to become witnesses of and participants in the festivities surrounding the wedding of Mr. Rudolf Dolge, of Dolgeville, to Miss Anita Heller, of Bad Koesen, Germany.

The journey up the road was enlivened with mirth and good cheer, in which all joined, somewhat at the expense of Mr. Rudolf, who, as the conspicuous figure in the party, Miss Heller having preceded them several days ago, was the recipient of various pleasantries, which were as good-naturedly received as they were bestowed.

Arriving at Little Falls, the special coach was detached from the express and placed on a side track, there to await the return of the guests on Sunday evening.

It was at this point that the decorative genius of the party came into prominence. A 30 foot banner upon which had been printed in large letters these significant words, "Marriage is no failure;" "Rudolf Dolge's wedding trip from batchelorhood to real life," was placed upon the side of the coach facing Little Falls, and created a sensation in that quiet town.

The decorative genius pursued still further the good work by entwining about the smokestack of the locomotive which was to haul the special train to Dolgeville, laurel bunting, &c., and the same display was continued through the car in which the guests were seated.

At Dolgeville, when all had alighted and had been arranged on the platform of the depot in some order, a photographer obtained an excellent picture of the group, with the train in the background.

Sleighs were in attendance and all were transferred to the residence of Mr. Alfred Dolge, to share a dinner and prepare for the momentous ceremonies coming later in the day.

As the homes of the contracting parties were so widely separated—one in this country, the other in Germany—it will be fitting at this point to outline briefly the circumstances

which brought them into acquaintanceship and the close relation they now bear toward each other.

Miss Heller was born in Bogota, South America, but very early in life was taken to Bad Koesen, Germany, in which place she resided until coming to this country.

It will be remembered that during the summer of last year Mr. Rudolf Dolge went abroad for business and pleasure. This trip was a much more extended one than is generally known. He visited all the principal cities of Germany, also Vienna, Trieste, Venice, Naples, Tunis and Malta. Returning to Bremen, where he was joined by Mrs. Alfred Dolge. Together they journeyed to Antwerp, Holland, and there met Miss Heller who is a distant relation of the Dolge family.

A party was formed to visit the Rhine, and from there went northwest to North Cape, the extreme northern point of Europe—the land of the midnight sun.

The associations in connection with this trip were delightful and ended in the betrothal of Mr. Rudolf and Miss Heller.

Mr. Dolge returned to his own country December last, and Miss Heller followed, arriving here on March 4.

To return to the wedding occasion.

At 4 o'clock on Saturday, March 11, guests to the number of nearly a hundred assembled in the club house, which, as may be supposed, was made beautiful with tropical plants and cut flowers, and took positions about the arch under which the ceremony was to be performed.

As the beautiful bridal march from "Lohengrin" was being played Mr. Rudolf Dolge and his best man, Mr. Felix Arnold, the son of Richard Arnold, came and took their places. They were followed by Mr. Carl Amann leading the bride, accompanied by Miss Johanna Freygang. Gertrude Dolge, Lalla Steins, Helene Poehlmann and Frieda Wolf, bridesmaids.

The ceremony was performed by Judge Hardin, of the Supreme Court.

An "Ave Maria" was sung by Mrs. Alois Brambach.

Then to the strains of the Mendelssohn wedding march the entire company marched with the bride and groom around the room and to the seats that had been allotted them at the banqueting table.

Mr. Henry Dolge made the first speech, and introduced the speakers who followed.

"Our Guests" was responded to by Mr. August Dolge, the grandfather of Mr. Rudolf Dolge.

"The Bridal Couple," by Mr. Alfred Dolge.

The impressive and beautiful words uttered by the father to his children will long be remembered by the newly united pair and by all who were present.

"What the Home Is to the Business Man," by Mr. Carl Amann.

"Friendship," by Mr. Felix Arnold.

"The Joys and Miseries of Married Life," by Mr. John C. Freund.

Mr. Richard Arnold, the violinist; Robert Thallon, the pianist, of Brooklyn, and Mr. Brueschweiler, honored guests of the occasion, gave several charming musical selections. Also, during the evening the Glee Club and the Dolgeville Band contributed to the enjoyment of the guests.

At 10 o'clock the bride and groom took a special train for Little Falls, and from there the New York express south.

They will pass a week or more in Florida, returning to New York city, where a substantially furnished home awaits them.

After the bridal party had taken their departure, dancing and merry making was continued till the small hours.

A few of those present from abroad were Judge and Mrs. Hardin, Mr. and Mrs. Richard Arnold, William Knabe, Ernst Knabe, Jr., Charles Keidel, Jr., and Adolph Rachals, of Baltimore; Mr. Louis Bach and Helmut Kranich, Mr. and Mrs. Charles H. Stone, Mrs. Katie Gordon. Mr. and Mrs. Henry Roth, Mr. Bruno Bluethner, Mr. and Mrs. Alois Brambach and Mr. Wm. B. Green.

THE MUSICAL COURIER extends heartfelt congratulations.

Mr. Nembach Returned.

MR. GEORGE NEMBACH returned yesterday from his long Western trip, which extended to the Pacific Coast.

It was Mr. Nembach's first visit to California, and there was much of interest in the journey aside from the business consideration.

The weather was delightful, and his travel between San Diego and Portland, Ore., afforded an opportunity for inspecting the scenery of that country, which was highly appreciated.

Mr. Nembach returns in excellent health, having accomplished a pleasant and profitable trip.

Meuser & Co., piano manufacturers, are about to remove their plant to some other location. They have upon several occasions tried to arrange to erect a building, but it appears Canton does not feel very much interested in the welfare of that industry.—"Independent."

The overflowing of a tank in one of the upper stories of the Emerson Building on Fifth avenue led to a soaking and loosening of the plaster in the ceiling of the wareroom, and a section of it dropped suddenly on Monday and damaged three or four valuable Emerson uprights. Someone will have to foot the bill.

MR. C. WENDLING, of the Leipsic Conservatory, lately gave a performance on the Janko Keyboard, at Karlsruhe, before the Grand Duke and Duchess, Princess Wilhelm and the Crown Princess of Sweden, who displayed the greatest interest in the performance. The Janko Keyboard is attached in this country exclusively to the Decker Brothers grand and upright pianos, they having the sole right to this remarkable invention. The demand is growing, and the interest in the Janko Keyboard will increase as its vast possibilities will present themselves to intelligent pianists.

THE Wilcox & White "Symphony" is an instrument which no live dealer can afford to be without. It will attract custom, it will give satisfaction, and what is more important, it will net money results in several ways.

Some Spring Moving.

R. A. CRAMER, of Perrydale, Oregon, has moved to Monmouth, where he will go into the music business.

J. A. Phillips, of Mauch Chunk, Pa., has moved into larger quarters in the same town.

Hawkins & Garretson, of Oskaloosa, Ia., have gone into the new Evans block, where they will have a better location.

The Mexico Music Company, of Mexico, Mo., have changed their place of business.

J. H. Harper, of Newton, Kan., has taken a store in the Masonic Building.

A. D. Hill, of Superior, Neb., has changed his address in the same town.

Day & Ball have opened a store in the new Colwell Building on Scioto street, Urbana, Ohio, where they will have the assistance of L. K. Davis.

W. L. Mason has taken a store at Lockport, N. Y., where he will carry a full line of McPhail pianos and Wilcox & White organs.

F. D. Crissman, of Alpena, Mich., has taken part of Younglove's jewelry store, where he will have a better opportunity to display his stock of pianos and organs.

J. M. Hooper & Co., of Oil City, Pa., have taken a new store in the Oil Exchange block.

A new branch store is to be opened at Tamaqua, Pa., but the local papers do not state whose concern it will be a branch of.

Messrs. James H. Barney, Jr., & Co. have got into their new quarters in the Stafford-Bryer Building, 134 Thames street, and are making as fine a show as any business place in the city. Their store, which is 24 feet wide, has a depth of 85 feet, giving ample room for the display of their stock of elegant pianos, and also for the conduct of their large insurance and general brokerage business. The room has been neatly painted and papered, and with the fixtures and office furniture being in oak, the upward of twenty pianos, representing all the popular woods, appear more in the line of decoration than of mercantile wares. The Messrs. Barney are the Newport agents for the Steinway & Sons, Weber, Henning, Hardman, Gabler & Co., and the Weser pianos.—Newport, R. I., "Mercury."

On Saturday, March 4, E. C. Albertson & Co. opened new piano and organ warerooms at Vineland, N. J.

George Gardner, of Lowell, Mass., has moved again.

Strich & Zeidler.

FROM small beginnings the firm of Strich & Zeidler has worked its way up to a position where its name and product are known and respected by all who keep posted in the trade. The chief points of excellence claimed for their instruments are extreme care in the selection of material, expert workmanship in every department and special attention to the action regulating and tone regulating, two points so frequently neglected.

Both members of the firm are practical piano workmen, and give individual attention to every instrument they make, insuring a result which is worthy of investigation by every dealer.

—The first shipment of Hazelton Pianos to the Salt Lake Music Company was made to-day.

—Mr. John G. Scott, whose card announces that he was an associate editor of the "Music Trade Review," has left that paper.

—Thomas Goggan & Brothers' San Antonio branch will move into the new store about April 1. The new building is thoroughly equipped with all modern improvements and will be one of the finest music stores in the Southwest. Mr. Mike Goggan, manager of this house, is as full of energy as a dog is of fleas and never lets a desirable trade slip by.

—Mr. Wm. Reinhard, connected with the New York branch of Wm. Knabe & Co., sailed for Germany on Thursday last. His trip was made by the Hamburg Line steamer Suevia. Mr. Reinhard will proceed at once to Cassel, his former home, and remain there several weeks, securing a much needed rest. He will return to this country in about two months.

WANTED—An A No. 1 piano salesman, at present with one of the largest firms in the country, is about to sever his connection with them, and wishes position with some first-class house. Over 11 years' experience with the best houses in the country, highest references as regards capability. Address, C., care of MUSICAL COURIER.

ALBERT WEBER.

En Route.

ALBERT WEBER on his transcontinental trip reached Waco, Tex., on March 4 and was most of his time in Texas with Tom Goggan of the great Texas music firms. "Goggan is my chaperon; he knows, so it seems, everybody in Texas and we are having a royally good time," writes Mr. Weber.

They visited together all the leading cities of the State and we reproduce some of the newspaper notices.

Galveston "News."

Mr. Albert Weber, the great piano manufacturer, of New York city, is in Galveston. Speaking of the demand for pianos in the South, and Texas in particular, Mr. Weber said to a "News" reporter:

"The people in this part of the country are buying good pianos. The day of cheap instruments has gone by. Those who buy pianos, if they haven't enough money to buy a good one, wait till they have. The business of making first-class pianos has been heavier the past year than for 1891, and the buying from the South has increased in proportion."

Mr. Weber and Mr. Thomas Goggan leave this noon for Houston, Dallas, Waco, Austin and San Antonio.

Houston "Age."

VISITING STATESMEN.

The Hon. Thomas Goggan, of the city of Galveston, and the Hon. Albert Weber, of the village of New York, are in the city, and they are a pair of remarkably youthful looking gentlemen for the amount of reputation they have. Mr. Goggan could easily pass for a man of twenty-five, but for more years than that he has been known as the largest music dealer in the southwest. And Mr. Weber, though yet in the spring time of early manhood, is the head of the firm that manufactures the world famed Weber pianos. In his visit to Texas Mr. Weber combines business with pleasure, and he has an elegant talent for both.

Houston "Post."

Mr. Albert Weber, the celebrated New York piano man, is in the city, being chaperoned by Mr. Thomas Goggan. They saw a good deal of Houston together yesterday and will see the rest to-day. Asked as to his impression of Houston, Mr. Weber said: "This city and Galveston are like New York and Brooklyn—with Houston standing in place of New York. It is so situated and has such connections in every way that all that is necessary is to get a few good wholesale houses here and you are fixed. With these the city in a few years would be the grandest in all respects of any in Texas. I was never more pleased with a place or a people."

Waco "Telephone."

Mr. Albert Weber, head of the great piano house which bears his name, is a guest at the Pacific in company with Mr. Thomas Goggan, of Galveston, whose interests are scattered around the State in profusion.

Mr. Goggan is taking Mr. Weber through the State on a sight seeing tour and as a chaperon is in familiar parlance "out of sight." Mr. Weber has been in Galveston a number of times, but until his present trip had never seen other of Texas than the Pirate Isle. He says he is wonderfully surprised with the State, and remarked, "It is the coming State of the Union." He has made several investments in different sections and now talks of Houston, Dallas, Waco, and other cities with the familiarity of one to the manor born. He will visit Austin and San Antonio, going thence to California, and back across the country to Gotham. The visitors will remain in the city until next Tuesday.

Mr. Weber followed his route to San Antonio and Los Angeles, and has probably by this time reached the Coast. Judging from all appearances this present trip of Mr. Weber will have the most vital and important as well as beneficent effects on the future of the Weber piano.

The Case of Clapp vs. Miller.

IT may be remembered by those who have not forgotten it that a Mr. Lewis R. Clapp, a tone or action regulator at the Miller factory at Wakefield, was beaten by Wm. Miller and seriously injured, as he claimed, and that he sued for damages, and at the trial last year secured a verdict in his favor in the shape of \$6,500 damages. The Millers, of Boston, appealed. The appealed case has not yet been reached, but we learn that a settlement has been, or is about to be, effected by the payment to Clapp of \$6,000, cash.

Those blows were costly—the expense being at least fifty per cent. more. There is no particular reason at this time

for spending so much money for blows in a piano factory. The dip should regulate the blow. In this case the dip was not considered, but that may be a characteristic of the establishment. Mr. Clapp can now begin the manufacture of pianos on his own account. His name is well known now, and there are many cases on record showing that men with less capital have made money in the manufacture of pianos.

The Church Company Want It.

THERE is no doubt whatever that the John Church Company, of Cincinnati, has made overtures to Messrs. Wm. A. Pond & Co., of this city, with a view to purchasing the stock, the catalogue and the copyrights of the latter firm, and assume its five years' lease of the store, wing and basement now occupied by the Pond house at 25 Union square.

The catalogue is valuable, particularly to the John Church Company, and the accession of the Cincinnati house under greater auspices than obtain at present in this city would enable it to handle the Everett piano from the very centre of the music trade of the cosmopolis. This, in addition to its small goods trade and its publishing department, would make a great institution of it. Mr. Murray, of the Cincinnati house, was here last week.

Yet there is nothing much done beyond making overtures, and it is not out of the line of the John Church Company to make overtures or any other kind of music. Mr. A. E. Pond has nothing to say; will not talk; smiles exceedingly bland and takes on the look of a man who is sorry of the approaching close of the oyster season. "I wouldn't know what to do if I had no work. What is a man, anyhow, who has no occupation?" said Pond. We of course could make no reply, for we put in about 13 to 15 hours a day including Sundays, and the sensations of a man without an occupation are as foreign to us as Hawaii.

But this diplomatic reply, given with the suavity and gracefulness of utterance so natural to Pond, did not exactly convict us—convince, we mean to say. "Well, then, these rumors are mere rumors, as it were, so to say?" we stammered from above our Fitzsimmons-proof chin. Pond looked out upon the dreary landscape of Union square, watching the sparrows picking winter wheat out of the ashes-of-rose colored snow; but his mind was pondering while he wondered. "No—yes—well—I'll tell you; you see I've got nothing at all to say. If the thing is going to happen you'll be one of the last men I'll tell it to. See?" "First, you meant to say, didn't you?" we staggered. "First, of course," replied Pond; "certainly first; always first; yes," and then he casually looked through some of the open mail he held in his hands, among which were orders for many popular songs. We noticed an order for two copies, contralto, of the new song, "Lee is fooling thee; Lee is fooling thee," and an order by postal for a copy of "Rory oh Moore." One lady from the West ordered a dozen copies of "Hinkle, Hinkle little Bar," or something of that kind.

The matter therefore could not be decided by Mr. Pond, and we left with the dejected air of a man who had a dead cinch on a new news item and didn't know it himself. It is generally supposed that if the John Church Company acquires the business and establishment of the firm of Wm. A. Pond & Co. the signs at 25 Union square will not read as they do now.

Medbury Gone.

WE were led to believe that James Medbury, the piano and organ dealer at Escanaba, Mich., was a better man than the following article from the "Iron Post," of that city, shows him to be. He sold the Smith & Nixon line of goods:

Some weeks ago James Medbury, piano dealer and organizer of the Delta Directory Association, in which latter venture he was solely interested, took his departure from Escanaba, ostensibly for the purpose of accepting a lucrative position with a piano manufacturing concern with headquarters in Chicago. Before leaving he instructed Mrs. Medbury to dispose of their worldly possessions, which consisted exclusively of household effects, as advantageously as possible, and prepare herself to join him in the world's fair city later. Being an obedient and dutiful spouse she carried out the instructions of her "liege lord and master," selling everything belonging to the household except four pieces of furniture, with which she was loath to part on account of the associations connected therewith, and the wearing apparel of herself and two children, and then anxiously awaited the message that would take her to Chicago.

After several days a telegram came from Mr. Medbury, but instead of relieving the wife's suspense and bringing happiness and contentment in the thought of a reunited family, the contents of the message struck like a thunderbolt from a cloudless sky. From Mrs. Medbury's own lips we learn that her recreant husband bade her not to come to Chicago but to return to her mother, or go anywhere she pleased, as he was about to leave Chicago. This was the brief message that flashed over the wire, and now the forsaken wife and her two small children are at Marinette with her parents, without the slightest knowledge as to the whereabouts of her husband.

There are conflicting reports concerning Mr. Medbury's conduct. One who was intimately associated with him in business relations says he is "entangled" at Iron Mountain, there being a woman in the case. The wife, to whose knowledge the tale has come, is slow to believe the story.

Last fall Mr. Medbury undertook the publication of a city

directory here, and for several weeks canvassed the business houses for advertisements and subscriptions, receiving the liberal support of those from whom he solicited. In some instances he accepted advance payments, the aggregate amount thus collected being in the neighborhood of \$300. He has never published the directory, neither has he returned the cash collected. It is said, however, that Mr. Medbury turned over to another his contracts, but the other has not put in an appearance up to date, and those who parted with their money are wondering who will work them next.

STEINWAY PIANOS

For Hotel Waldorf.

SEVEN magnificent Steinway Upright pianos made for the palatial Hotel Waldorf, erected by W. W. Astor, at Fifth avenue and Thirty-third street, have just been delivered and require some attention in these columns.

Two of them are made of specially selected mahogany of remarkable grain and fitting of natural designs.

A mahogany with silk damask front panels and sides with gilt moldings is one of the finest specimens of unique Uprights recently made.

An antique Colonial Upright is a true piece of architectural piano case work, a model of our classic style, and will attract universal attention.

A perfect gem of a case is a white enamel and gilt Upright, with a wide front panel having a Watteau design on wood. This case will prove a centre of attraction and will stimulate a taste for work of such character.

Something exceedingly rare and choice is the yellow enamel Upright with gilt papier maché decorations. This case is of the Renaissance order, and is a great credit to the house. Its character is refined, and the decorations are in exact fitting with its tint. A genuine artistic atmosphere surrounds it.

Last of all is an Upright, all gilt, Louis XIV. style, with its front panels made of tapestry. The work is of the very highest order of decorations, and the instrument will make a sensational effect.

All these pianos are representatives of the greatest skill and science which Steinway & Sons apply to the production of their instruments, and the Hotel Waldorf may be congratulated upon having within its walls such an aggregation of artistic pianos.

In addition to the Steinway pianos at the Waldorf, visitors at Fifth avenue hotels can find artistic arrays of these instruments at the Plaza Hotel, at the Hotel Savoy and at the Holland House. In fact, there is not a week passing during which Steinway & Sons do not ship artistically designed uprights or grands to public institutions or private residences.

Fires.

THE music establishment of A. Nordman, of San Antonio, Tex., has been seriously damaged by fire. Insurance not stated.

On March 8 a slight fire occurred in the factory of the Stuyvesant Piano Company, at 204 and 206 East 107th street. It was quickly extinguished and small damage was done.

The Trade.

—Ivers & Pond pianos are now sold in St. Louis by A. Elsner.

—R. S. Howard, traveling for J. & C. Fischer, is due at Cheyenne Wy., to-day.

—Mr. L. E. Tucker, a piano salesman, has been engaged by S. A. Sturgis, of St. John's, Mich.

—W. C. Carpenter, of the E. P. Carpenter Company, of Brattleboro, Vt., left on March 9 for a trip to Pennsylvania and Maryland dealers.

—The Standard Music Company, of Winston, N. C., are now quartered in their new and handsome warerooms. They sell the Kimball line.

—R. B. Nealy, of 56 Court street, Brooklyn, L. I., has suffered a small loss at the hands of some petty thieves, who escaped with about \$85 worth of small goods.

—R. R. Buell, traveling for D. D. Baldwin & Co., fractured his right leg a few days ago by falling on the ice at Garrett, Ind. He will be able to be out again shortly.

—T. D. Bohen, of the Lafayette Musical Company, Lafayette, Ind., was robbed on the 9th inst. by footpads. He lost his watch and chain, a small sum of money and his hat.

—E. M. Andrews, of Charlotte, N. C., has recently fitted up the store adjoining his present place and will push the music part of his business more vigorously than ever before.

—C. G. Stone, manager of the North State Music Company, of Raleigh, N. C., has returned from a flying trip to New York to visit Kranich & Bach. He sells Kranich & Bach and Kimball pianos; also Kimball organs.

—James M. Smith, formerly salesman with W. J. Dyer & Brother, St. Paul, and later with Howard, Farwell & Co., of the same city, is about to open the latest St. Paul piano house. He is anxious to represent the Weber piano.

—The annual meeting of the Oliver Ditson Company, of Boston, took place Saturday, March 11. There was not the slightest reason in the world why Mr. John C. Haynes should not have been re-elected president, and there was no opposition either.

CONNOR'S NEW FACTORY.



VERY little has lately been heard of Frank Connor, the piano manufacturer, who for years conducted a factory on East Forty-first street in a quiet and exceedingly unostentatious manner. Yet he was working all the time, and although now and then he received a blow from a bankrupted piano man, he did not seem to get discouraged, but pegged away and made salable pianos and accumulated something, and made new outlets with the help of a few notices and occasional spilling of printer's ink, and in that manner managed to get along.

The readers of this paper are requested to cast their eyes upon the illustration of the new Connor piano factory, also quietly constructed by Mr. Connor at the intersection of 134th street, Southern Boulevard and Trinity avenue. That is one of the results of his work. He is now making his Connor pianos in this large building of 50 feet frontage and 100 feet deep, five stories high, with a working basement below, and a large area of ground next to it, where Mr. Connor stacks the lumber he uses, for he makes his cases.

A Piano Prize.

CRAWFORD, EBERSOLE & SMITH'S GIFT.

THE following letter has been received by the president of the College of Music:

To the Trustees of the College of Music of Cincinnati:

GENTLEMEN—Appreciating the character of the work accomplished by the College of Music of Cincinnati, and the development of musical education in our midst by a corporation whose entire income is devoted to its educational purposes as an eleemosynary institution, and believing that every increased facility or incentive presented to its students will bring to our city the talent which will here find its fullest opportunity for development, we beg to present an upright grand Steinway piano, described in the Steinway catalogue hereto attached as "X. Style 2, 7½ octaves, ebonized case," to the pupil of the college receiving the award at the close of the academic year 1893-4, according to the conditions herein specified.

First—This gift shall be known as the "Crawford, Ebersole & Smith" donation.

Second—The applicants are to be students who, at the time of the award, have certificates or diplomas in the department of the piano, and who have been in regular attendance at the College during the academic year beginning September 1, 1893, ending June 30, 1894.

Third—The award is to be made by the board of trustees, based upon the recommendation of the regular board of examiners of the College.

Fourth—As it is our desire to encourage the highest standard of musical culture, and assist in furnishing facilities for attaining the greatest professional excellence, we request that in making their recommendations the board of examiners should carefully consider, not only the requirements, but also the talent, industry and professional aim of the student.

A piano of the make and style mentioned will be at all times on exhibition at our warerooms, Nos. 76 and 78 West Fourth street, Cincinnati.

During the month of June, 1894, the instrument selected, suitably designated, will be in our salesrooms, subject to the inspection of any of the members of your board of trustees or the board of examiners, or friends of the College.

We would suggest the advisability of the College giving due publicity to this donation in order that all former students and new students may know of the opportunity pre-

Mr. Connor started for himself in 1878, and has kept the firm name always the same, having had sufficient experience in former years not to put any "company" next to it. He decided to work hard, but at least to have the satisfaction that he was not working for others who would not appreciate it.

In the new factory he can turn out 50 pianos a week. He manufactures uprights only—three scales, divided into four styles, 5½, 6, 7 and 8—and they can be ordered in mahogany, walnut, oak or rosewood finish, and are substantially built and made particularly for the purpose of giving the dealer a chance to make some money out of them. There are no fancy prices charged, and every dealer who buys the Connor must be and is satisfied with the results; there is money in the piano.

At Mr. Connor's retail warerooms, 4 East Forty-second street, near Fifth avenue, these pianos have been sold with excellent results for years past. Success to the new factory is the wish of THE MUSICAL COURIER.

sented, and, if possible, may qualify themselves to become contestants.

With our sincere congratulations upon the success of the College we remain, Yours respectfully,
CRAWFORD, EBERSOLE & SMITH.

The piano in question is one of the highest grade made and is listed at \$900. That the gift is highly appreciated will be seen from the following letter of acknowledgment written by the president in the name of the trustees.

COLLEGE OF MUSIC OF CINCINNATI,
March 8, 1893.

Messrs. Crawford, Ebersole & Smith, 76 and 78 West Fourth street, city:

GENTLEMEN—The board of trustees of the College of Music of Cincinnati appreciate very highly the practical expression of your sympathy with them in the work of higher musical education.

It has been our desire to encourage on the part of our students a continuance of their work after their graduation. Your very valuable gift is appropriate and timely, and will prove a powerful factor in bringing to the college during the next academic year many former students, while it will decide the question with some receiving the honors this year as to their future course of study. The college has been the recipient of frequent benefactions from our citizens, whose good opinion it endeavors to deserve. We gratefully accept your gift in the kind spirit in which it is offered, and will use it for the best interests of the cause which is so dear to our hearts. Yours respectfully,
PETER RUDOLPH NEFF,
President.

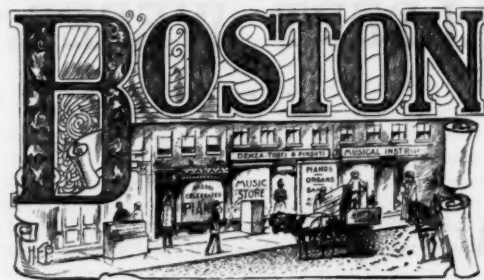
SALES MAN having \$5,000, or who can control that amount, to invest in a well established local business now on a paying basis, can learn something to his advantage by addressing in confidence P. T., care of THE MUSICAL COURIER.

WANTED—A piano tuner and first-class repairer. Must be sober and industrious. Permanent position and good. Address D. E., care THE MUSICAL COURIER.

FULLY qualified piano man, speaking English and German, desires position to represent firm at world's fair. Best of reference. Address H. D., care THE MUSICAL COURIER.

WANTED—A salesman who has acquaintance and experience, and can give good reference, to represent an old established medium priced piano to the trade. Good salary and permanent position to right man. "Manufacturer," care THE MUSICAL COURIER.

RARE BUSINESS OPENING—To a live man with from \$6,000 to \$10,000, who would like an established and profitable retail business in fine town in New York State. Investigation solicited. Address "Chance," care THE MUSICAL COURIER.



THE McPhail Piano Company, of Boston, is determined to make an impression upon a certain set of dealers selected for the definite purpose of making them McPhail representatives. The company has laid out plans and purposes to make it a proper and legitimate impression, and these plans are based upon an intelligent appreciation of the situation of the piano trade of the present day, and all the possibilities that are within the reach of piano manufacturers who recognize the wants and the particular needs of the trade at this time.

This is an era when advantage can be taken of conditions that could not have been considered possible a few years ago. The Chicago branch of the McPhail Piano Company, in the Masonic Building in that city, is a wholesale venture only; it is intended to bring the Western trade in direct contact with the McPhail piano.

Ivers & Pond Piano Company.

Mr. G. A. Gibson, of the Ivers & Pond Piano Company, is on a Western trip. The Ivers & Pond piano has been in exceptional demand this year, the first two months showing a gratifying advance over any similar period. The company continues its regular system of original advertising, and has made its name famous by a judicious use of printer's ink, backed up by an article that sustains the claims made for it. The factory is in excellent condition, prepared to respond to the demands of a prospectively large spring trade, and we shall continue to hear constantly of the Ivers & Pond piano in the field of active competition.

M. Steinert & Sons Company.

A discussion of the tuning problem as applied to the wareroom stock, held with William Steinert, leads us to some reflection. William Steinert states that he will not show to a customer a piano that is out of tune; when he happens to come across a piano out of tune he closes it instead of playing it before the intending purchaser. That is proper and correct, and this leads us to say that the stock of the Steinert house in Boston is always in superb condition, and the talk on the subject brings us to a suggestion we now make to the piano trade.

The tuning of pianos in the warerooms proper should cease; it is from all points of view bad policy. One or two tuning rooms should be set aside for the purpose of tuning wareroom stock. The little trouble it requires to have the pianos which are to be tuned rolled in and out of these rooms would be compensated for by a superior tuning they would receive on account of the seclusion of the tuner and the abolishing of his constant interruptions. It is a great nuisance to have a tuner standing over a piano delaying his work, while the salesman is playing pianos for a customer. Frequently the salesman is also annoyed and does not pay the attention to the customer which he would bestow if he were unhampered by the presence and the annoying inactivity of the tuner, who, as the salesman knows, wants to get through with his job.

Besides this, many useful visitors call at piano warerooms and are disturbed by the harassing tuning process, and this affects musicians, singers and pianists, who are acquainted with the intervals more than others. These people are also apt to play or improvise on your pianos, and if they come across pianos that impress them might lead you to a transaction, but frequently their delicacy causes them to hesitate before playing while a tuner is at work in the wareroom. If they do improvise they interrupt the tuner, and that is just as bad, if not worse.

Tuning rooms would pay for themselves. Nothing pleases intelligent piano purchasers more than an opportunity to learn something of the technical construction of an instrument. If you have tuning rooms you can take such customers into them, and show them points in the open piano and explain all about the plate, strings, sound board, action, etc., etc. Sometimes this very thing will clinch a sale. Arrange some tuning rooms.

Hallet & Davis.

Pianos such as the Hallet & Davis, with age, reputation, capital and professional and commercial influence to back them, are readily handled by dealers, and with advantage, if they know how to conduct the business. In some sections of this country Hallet & Davis pianos are sold as easily as "falling off a log." Yet there is still a vast field open for the house, which it is determined to cultivate with unusual assiduity this year. Certain plans are maturing, which when carried into effect, will give Hallet & Davis agents considerable additional material with which to work

"ABSOLUTELY FIRST CLASS."

BRAUMULLER PIANOS.

**NEW YORK WAREROOMS:
FIFTH AVENUE,
Cor. of Seventeenth Street.**

LYON & HEALY, Chicago.

JESSE FRENCH PIANO AND ORGAN CO.,

St. Louis, Mo. Memphis, Tenn. Nashville, Tenn. Little Rock, Ark. Birmingham, Ala.

EMIL WULSCHNER & SON,

Indianapolis, Ind. Terre Haute, Ind. Louisville, Ky. Richmond, Ind. Muncie, Ind.

AND OVER 100 OTHER AGENCIES.

THE BRAUMULLER COMPANY,

FACTORY AND MAIN OFFICES:

402, 404, 406, 408, 410 West Fourteenth Street,

Near Ninth Avenue,

NEW YORK.

up trade, and altogether the schemes for 1893, including the world's fair exhibit, are on very broad gauge lines.

Chickering & Sons.

As heretofore stated, W. O. Bacon will have charge of the great Chickering exhibit at the Chicago World's Fair, and Mr. Bacon is at present in that city arranging the construction of the booth and the details of the work. We say "great exhibit" advisedly, for it will be an artistic display which will make a decided impression on millions of American people. The pianos for the exhibit are nearly completed and will be shipped in the early part of next month.

Mr. Geo. H. Chickering left for Europe on Saturday to take the remains of the late Captain Ruxton to their final burial spot in Ireland. Mrs. Ruxton and her children accompany him and remain at the ancestral home for a time, but Mr. Chickering's trip will be limited to six weeks.

Merrill Pianos.

The Merrill Piano Company is making a piano that is talked of, and there are good grounds for the many favorable statements we hear in regard to these new candidates for honors. There is just this about it: the Merrill uprights are musical instruments and not merely commercial pianos. John N. Merrill, who is at the head of the enterprise, is determined to push his pianos among the best class of dealers and is not ambitious to make great quantities of instruments, but a fair number of pianos of quality and merit.

Standard Action Company.

As we advance in piano manufacturing and increase not only the annual output, but also with each year the number of piano making establishments, we find the supply firms developing in parallel lines. It is only a few years ago that the Standard Action Company, of Cambridgeport (Boston), began to make piano actions, and they started with an order for one set of actions, and on Friday last a visit to the shop disclosed a factory in cap à pié order, with a large working force, the latest applied machinery and mechanical appurtenances for effective action manufacturing, all surrounded by an atmosphere of general prosperity.

This Standard Action Company has risen rapidly to a place of prominence in Eastern action making and is producing actions for piano firms East, West, in Chicago, New York and other spots, and they are all giving satisfaction. There is ceaseless care taken of all and every minutiae of the work, and no effort is spared to please the customer and to conform to his demands. Each department is in competent hands, who are personally interested in the welfare of the company, and its name is designed to

indicate its purpose to make the action the standard, as its name is Standard.

Emerson Piano Company.

When we say that with its wings the new warerooms of the Emerson Piano Company, 116 Boylston street, has a depth of over 200 feet, with a frontage of 26 feet, we give an idea of the extent of the future home of the Emerson Piano Company, its offices and show and sales rooms. One of the large wings (in itself an extensive wareroom) will be used for grands, the chief salesroom on the Boylston street front being the upright room. A parlor salesroom is also to be fitted up next to the grand room and the second-hand room will also be separated from the main rooms. There are also repair rooms and teachers' rooms, accessible from the side street.

The establishment will be complete in all its details, and will be far beyond the regulation piano store. It will not be a piano store, but a piano establishment, as we call it. Mr. Northrop, the manager of the Chicago branch, who was East last week, was simply amazed and delighted with the extent and the possibilities of this new home of the company.

Regarding the wholesale trade of the Emerson Company, very little need be said except that the weeks of 1893 in each comparison with the same week of 1892 show an increase of shipments. And the great factory is in great shape.

Woodward & Brown pianos are coming from the factory in a condition that is evidence that the status of the product continues to be maintained. Geo. T. McLaughlin, the manager of the company, is disposing of the pianos readily, but we should advise dealers who are on the lookout for a piano of old reputation and fame to cast their eyes in the direction of 1299 Washington street, Boston, and investigate these instruments.

The trade in Knabe pianos at the warerooms of Mr. E. W. Tyler has been steady and satisfactory. The Knabe piano enjoys a remarkable reputation in the Boston musical world, and the sales of Knabe grands are constantly on the increase in the city of Boston and vicinity.

The new factory of the Harvard Piano Company, at Cambridgeport, is nearly completed, and will be occupied within the next thirty days. The case work is not done in the factory, which will have a capacity of 25 a week.

D. P. Otis, who now conducts the old established "Palace of Music," at 213 and 215 Tremont street, Boston, is a great admirer of the Steck pianos, which he handles.

He was at one time a member of the piano making firm

of Bloomfield & Otis, over on East Nineteenth street, beyond Third avenue, and has been residing in Boston about eight years. When he starts in with the Steck piano you hear such commendation and praise as usually come from the enthusiastic admirers of these admirable instruments.

The factory of the Vose & Sons Piano Company continues on the lines of last fall and winter trade and is as busy as at any time in the past year. The force of workmen works on full time and there seems to be no evidence at hand to indicate the possibility of a cessation of work. The Vose 13, 15, 17, 19 style has "caught on" in a most remarkable manner and will continue to remain a prime favorite among as select a list of piano dealers as this country can show.

The Briggs advertising system should be looked into. It needs investigation. Everything that is original should be investigated, and it pays to investigate it. What is "It"? Why, the Briggs system—system of advertising as well as system of making pianos! Beautiful instruments are these Briggs pianos, and their tone quality is thoroughly and eminently musical. What more do you want except a five years' warranty when you get a Briggs?

The New England Piano Company's piano warehouse (four stories and basement) at 200 Tremont street, will soon be occupied by the company. The lettering and letters on the outside of the building are the most attractive in Boston. We do not know of another building so thoroughly well lettered in solid metal letters as this new New England Piano Company's wareroom. On one of the floors the wholesale offices and the executive department of the business will be located.

—Kopisch & Schneider, in the music business at Belleville, Tex., have dissolved.

—Colonel Bosworth, of the Lawrence & Son Piano Company, Marietta, Ohio, was East last week.

—Peter Kellmer, of the Kellmer Piano and Organ Works, Hazleton, Pa., reached here last Saturday from Florida, where he has been spending three months. Mr. Kellmer left for Hazleton, but will be here soon again to arrange for a representation of the Kellmer piano in this city.

—There was quite a gathering of piano men in the city this past week. John Haynes had under his special care Ben Owen, of Philadelphia, and F. E. McArthur, of Knoxville, Tenn. Besides these Mr. Charles Keidel, of Baltimore; W. T. Dyer, of St. Paul, Minn.; H. M. Chase, of Chase & Smith, Syracuse, N. Y.; G. A. Vossler, Poughkeepsie; Jas. Cumston, of Hallet & Cumston, Boston; J. C. Alden, Boston, and C. C. Wright, Mount Vernon, N. Y., were devoting a few days to business and pleasure in the metropolis.

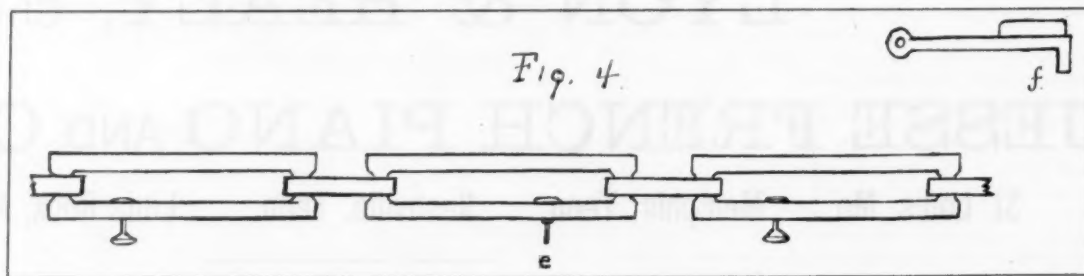
No. 4. SAVE THIS ADVERTISEMENT FOR REFERENCE.

A CHAIN

MADE UP OF LINKS SUCH AS WE HAVE
ALREADY DESCRIBED.

(See former Studies of this Series.)

ONLY NOTE that the hook marked *f* in this drawing is intended to be pivotted on the pin *e*. This pivot pin, as you remember, is on each alternate long link.



Therefore imagine this hook as swinging upon the pivot *e*, not separate, as it is in above drawing.

A CHAIN

of business argument. Follow it out to its conclusion. Don't stop half way and so fail to find the end.

The argument is this: A reliable Piano, worthy of your own admiration, well advertised, and immensely popular with the musical classes is what you should push in your business if you are seriously aiming at success. We show you to-day a generally recognized representative of this class of instrument. It is the **Briggs Piano**.

C. C. BRIGGS & CO.,

MANUFACTURERS OF

BRIGGS PIANOS,

5 & 7 Appleton Street, Boston, Mass.

C. H. DITSON & CO.,

867 Broadway, New York.

SMITH & NIXON,

Cincinnati, Ohio.

JESSE FRENCH PIANO AND ORGAN CO.,

St. Louis, Mo.

Nashville, Tenn.

Memphis, Tenn.



High Grade Upright Pianos.



THE S. L. HOUSE CO.,
Piano Manufacturers,
125 and 127 South Clinton St., CHICAGO, ILL.

NEW PATENT
COLUMBIA VIOLIN
CHIN REST.

Will fit any Violin from one-eighth size to largest Viola. Can be more quickly put on or taken off than any other. Neatest in appearance, strongest, and in every way the best Chin Rest.

For sale by all Music Dealers, or sent on receipt of \$1.25 by

ELIAS HOWE CO., 88 Court St., Boston, Mass.

**MERRILL
PIANOS.**

MERRILL PIANO CO.,
161 Tremont Street, Boston.

GROLLMAN MFG. CO.,

MANUFACTURERS OF

PIANO STOOLS



AND SCARFS.

Fifteenth and Throop Sts.,
CHICAGO.



MANUFACTORY OF
ALL KINDS OF
**MUSICAL
INSTRUMENTS.**

FIRST-CLASS FIRM.
Send for Illustrated Catalogue,
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H. BEHRENDT,
Importer, Manufacturer and Exporter.
160 Friedrich Str., BERLIN W., GERMANY.

**DAVENPORT & TREACY,
Piano Plates**

PIANO HARDWARE,
Avenue D and 11th Street,
NEW YORK.

P. PRYIBIL,

556 to 568 W. 41st Street, New York.

**UNEQUALED
WOOD WORKING
MACHINERY**

Principally adapted for
PIANO MANUFACTURERS

Action Machinery,
String Spinning Machines,
Shafting, Pulleys and Hangers.

Entirely new process for Boring Piano Plates.
Our Machines will bore twice as much as two of the
best men; a boy runs it and it works more uniformly.

We refer to all the principal Piano Makers in New York
and neighborhood.

IN PREPARATION NOW:

**ROST'S
DIRECTORY**

... OF THE ...

**MUSIC TRADE
IN THE UNITED STATES,
1898.**

LARGEST AND MOST COMPLETE LIST EVER
PUBLISHED OF DEALERS, MANU-
FACTURERS AND AGENTS.

A BOOK NECESSARY FOR EVERY PERSON
ENGAGED IN THE MUSIC TRADE.

H. A. ROST, Publisher.

For advertising rates and further particulars address
O. HAUTER,
116 East 59th St., New York City.

SCHILLER PIANOS

ARE FAST BECOMING

FAVORITES.

WRITE FOR CATALOGUE TO

**Schiller Piano Co.,
OREGON, ILL.****AUGUST POLLMANN,**

Importer and
Manufacturer of Musical Instruments
Of Every Kind.



Brass Band
Instruments, String
Band Instruments, Ac-
cordion, Harmonicas, Strings,
&c. The Celebrated Pollmann Banjos,
Guitars, Mandolins and Violins. The elegant
new patented **Mandolin Banjo**, as per cut. The most
beautiful finish, sweetest tone and easiest string instrument
to learn to play on yet manufactured. Patented May 3, 1887.

70 & 72 Franklin St., just west of New York City.
Broadway,

RICE MUSICAL STRING COMPANY,

Manufacturers of All Kinds of

Musical Strings,

Nos. 157, 159 & 161 W. 29th Street,
NEW YORK.

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TYPEWRITER**

Absolutely Unrivalled
For Excellence of Design and
Construction, Simplicity, Easy
Operation, Durability and Speed.

ADOPTED AS THE
OFFICIAL WRITING MACHINE
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World's Columbian Exposition.

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127 BROADWAY, NEW YORK.

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NEW MUSIC FOR EASTER.

EASTER SUNSHINE—Contralto or Baritone.
By John B. Marsh, 50c.
SING YE CHRIST IS RISEN—Soprano or
Tenor. By John B. Marsh, 50c.
DAWN OF HOPE Mezzo or Baritone. By
Mrs. Joseph Knapp, 40c.
CHRIST OUR PASSOVER (H.) No. 2—
Soprano and Chorus. By W. C. Williams, 30c.
HE IS RISEN—Soprano and Quartet or
Chorus. By Paul F. Martens, 20c.
ON THE FIRST DAY OF THE WEEK—
Soprano and Chorus. By W. O. Wilkinson, 20c.
ROSE AND THE LILY—Soprano, Contralto,
Baritone and Chorus. By Geo. W. Warren, 0c.

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Mahogany for

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Engraving Panels.
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OLD PIANOS.**

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NEW YORK.



CHICAGO OFFICE MUSICAL COURIER,
226 WABASH AVENUE,
CHICAGO, March 11, 1893.

World's Fair Matters.

IN World's Fair matters everything seems to be quieted down, the available spaces in the musical instrument department are about gone, and it does not seem as though there could be any particular excitement now until the fair opens and the concerts begin, at which time there will probably be some log rolling done to induce the officials to permit what may be called the outside pianos to be used at the entertainments that will take place inside the limits of the grounds.

It is very quietly whispered now that after all said and done to the contrary, the great bugbear—the award question—may be entirely changed, and that in the musical instrument department there will be no awards whatever. This is in deference to the well-known position of the majority of the exhibitors. This position does not seem to be quite right either, and many of the exhibitors will be woefully disappointed. I don't quite see why at this late day any change should be made from what seems to be as fair an arrangement as could possibly have been devised; that is, to have permitted those who did not desire awards to exempt themselves from it, and those who did wish for a decision which was after all only a favorable mention, to receive such mention. The position taken by the authorities of the fair in the very beginning, which has never been swerved from in the least, should be positively adhered to.

I cannot see any "very poetry of justice" in the new departure, the words quoted being the language used by one of the officials in relation to the change, but I can see considerable inconsistency about it after all the exhibitors have made their arrangements, and gone into the fair with a full understanding of what they had to expect; and to those who did desire awards, such as they were to be, I can see positive injustice.

Another New Washburn Advertising Plan.

I notice in the current number of "The Arts" the following offer, and I am informed that a large number of local artists have already sent in sketches. As usual with Lyon & Healy's plans the scheme is a good one all around. The trade will be interested in noting the outcome, and doubtless the winning sketch will make its appearance in all the high class advertising mediums of the country.

Lyon & Healy's Prize Offer.

Editor The Arts:

In pursuance of the plan outlined in our conversation you are at liberty to announce our willingness to pay \$25 for a sketch suitable for use in an advertisement of our "Washburn" instruments (guitars, mandolins, banjos and zithers). Said sketch may be either figures or still life and may contain an instrument or not, at the option of the artist. Our purpose is to obtain something striking from which we can have an engraving made. More attention will be paid to the idea—and the attractiveness of the sketch—than to the amount of work involved. While we agree to pay a prize, \$25 for the best sketch submitted (provided it is acceptable), we may find use for several, in which case we will pay such prices for such designs as may be mutually agreed upon. We shall be pleased to send a copy of our "Washburn" souvenir catalogue to all contestants. We prefer that the sketches should be addressed to you and remain in your care until June 1, when we will examine them and forward our check to the successful artist.

Yours respectfully,

LYON & HEALY.

The Schiller Catalogue.

The Schiller Piano Company, of Oregon, Ill., are out with a neat, natty, nobby, concise catalogue of their different styles of instruments. The front page of cover has an excellent cut of their factory building just about as it is, and with the exception of a short introductory and a few lines in relation to the factory, the catalogue only contains a few

cuts of their pianos, accompanied with a brief description. It is altogether a sensible pamphlet.

The Schiller pianos have been placed in this city with Mr. Henry Detmer, in the Schiller Theatre Building, and Mr. Detmer's orders for them have already been liberal.

New Firm in Streator.

Messrs. F. O. Johnson & Co. are a new concern who open business this week in Streator, Ill. They are represented to be a good solid firm, and have begun business by taking the agency of the S. L. House piano, made by the S. L. House Company of this city.

Mr. Plimpton Resigns.

Mr. H. C. Plimpton, who has been traveling for the Mason & Hamlin company, has resigned his position. I understand that Mr. Plimpton has been very successful with the Mason & Hamlin goods and made many new representatives. He has not as yet accepted any new position.

The Anderson Piano.

Mr. E. E. Perry, who is now in the West for the Anderson piano, the instrument made in Rockford, Ill., has already sent in a number of good orders, but it would be strange if he did not with an instrument that recommends itself on sight.

Bad Piano Man.

Mr. J. C. Young, of Messrs. Young & Co., O'Neil, Neb., is reported to have skipped the town, taking with him the proceeds of consigned goods. I hear that Messrs. N. P. Curtice & Co., of Lincoln, Neb., the Smith & Barnes Piano Company, of Chicago, and the Mason & Hamlin Company, of Boston, are victims for small amounts.

Schimmel & Nelson.

The new concern in Faribault, Minn. (a town some 60 miles from St. Paul), Messrs. Schimmel & Nelson, begin business with a capitalization of \$100,000, 25 per cent. of which has already been paid in, and the remainder of the money can be had, as I understand it, as wanted. Mr. F. Schimmel, the practical man, is said to be a thorough piano workman, knowing all parts of the business, even to drawing the scales, tuning, regulating, cabinet work, &c. Two scales have been prepared and cases ordered, though they intend to make their own cases subsequently. Messrs. Bush & Gerts, for whom Mr. Schimmel has been at work, speak highly of him.

Turned Up Again.

Although Mr. August Weber may not be quite so peripatetic an individual as a gentleman Mr. P. J. Healy tells of in his semi-humorous, half earnest way as having wandered about in a truly labyrinthian manner until grief overtook him simply from excessive traveling expenses, he is still keeping on the even tenor of his way toward the great and glorious event, and is now located at Omaha, Neb., having left the scenes of his recent labors, Kansas City, Mo.

Another Organ Improvement.

Mr. Jacob Hessler, of this city, claims to have an invention, which he calls a bellows regulator, that prevents an organ from being blown sharp or flat at either extreme of the reservoir. He guarantees that any octave in tune anywhere on the keyboard will remain in exact tune at any point of the bellows. The device is very simple, and he has already disposed of his Canadian rights to the Goderich Organ Company, at Goderich, Ont.

P. P. P. Withdrawn.

The Pease Piano Company having withdrawn from exhibiting at the fair, much to the regret of our local manager, Mr. Charles H. MacDonald, it is only fair to explain that it was utterly impossible for them to prepare an exhibit, owing to the fire at their factory destroying all the cases which they had under way, and rather than make an unsatisfactory one they preferred to withdraw.

Mr. MacDonald says he will sell 1,500 pianos from the Chicago branch this year.

Mr. Cable's Bereavement.

Mr. H. D. Cable, the president of the Chicago Cottage Organ Company, lost a young daughter this week. The child was but two and a half years of age. The funeral took place from his residence in Evanston yesterday.

Story & Clark.

Mr. Melville Clark, of the Story & Clark Organ Company, has his electric motor method, as applied to organ blowing, in such shape as to fully convince one that it is a decided success. Mr. Clark has every point covered by

patent, and says it can just as easily be adapted for church organs. He also claims that it can be so regulated as to do away with all change of pitch, and a blast and suction method of blowing can be used simultaneously. The handsome three manual organ now in course of construction for their exhibit at the fair will contain the new method of furnishing wind for the reeds.

Mr. E. H. Story, who has been ill during the week, made his appearance at the factory yesterday.

A new and elegant catalogue of the Story & Clark organs will soon be published, and Mr. Clark says more organs, and better ones than ever for the money, are going to be the course of the company.

One goes to the Story & Clark factory always prepared to be surprised, but what the writer saw yesterday was certainly a revelation, proving conclusively that neither in versatility of tone or beauty and finish of the case has the reed organ reached its zenith.

A Small Disturbance

There has been a rumor in town that a strike had taken place in the varnish department of the Conover piano factory, which proves to have had its foundation in the fact that six of the men had attacked and beaten another of the varnishers, because he had, as they claimed, done too much work and made too much money, for which the six had been summarily discharged. Everything is running smoothly at the Conover factory.

100 Per Cent. Increase.

Mr. C. Hinze has rented another floor of his present factory quarters, with a view to turning out ten pianos per week. At present his production is but five.

Visitors.

In town this week—Mr. James D. Wallwork, with the Nathan Ford Music Company, of St. Paul; Mr. Peter Duffy, of the Schubert Piano Company, New York, who reports having secured an increase of space at the Exposition directly on a corner; he has also engaged Mr. W. S. Tuell, formerly with the Whitney & Currier Company, of Toledo, Ohio, to represent his company on the road; Mr. Henry Behning, Jr., and Mr. Albert Behning, of Messrs. Behning & Sons, New York; Mr. L. P. Bach, of Messrs. Kranich & Bach, New York, who has secured 582 feet of space at the fair, which includes the old Steck space; Mr. Robt. Love, representing Mr. Malcolm Love, of Waterloo, N. Y.; Mr. E. W. Furbush, of Messrs. Vose & Sons, Boston; Mr. George Nembach, of Messrs. Steck & Co., New York, on his return from an extensive Pacific Coast trip; Mr. Ed. Ambuhl, representing Messrs. Chickering & Sons, of Boston; Mr. C. H. Lichty, of Reading, Pa.; Mr. John Anderson, of the Anderson Piano Company, of Rockford, Ill.

Tryber & Sweetland.

Messrs. Tryber & Sweetland, manufacturers of the well-known "Lakeside" organs, have had the largest trade in January and February ever enjoyed, and term it a flattering increase.

A Music Board of Trade.

A board of trade has been suggested in this city for the protection of manufacturers and jobbers against the dishonest agents throughout the country.

If this can be accomplished and similar organizations formed at other important trade centres, a secretary appointed for each association to keep each one informed as to the name, methods and whereabouts of these frauds, much might be accomplished toward preventing the constant losses which every manufacturer and jobber is subject to. The local trade association should agitate this question at once. Apropos to this subject, I heard one large dealer here say that his house has suffered more or less every year for twenty-five years, and that he knew other houses had experienced the same fate.

—Charles Kunkel has been giving concerts in St. Louis on the Kimball grand.

—E. E. Walters, on the road for the Chicago Cottage Organ Company, was in New York last week.

—Mr. W. A. White, representing the Chicago Cottage Organ Company, was in Boston during the past few days.

—Doll's business of Baus & Co. piano factory will be removed to the new factory on the Southern Boulevard this week.

—Harry H. Smith, formerly in the piano and organ business at Greenville, S. C., has removed his business to West Point, Ga.

WANTED—Position about April 1 by first-class tuner, with eight years' experience, including factory and wareroom. First-class letter from last employers. Address "Tuner," care of THE MUSICAL COURIER, 19 Union square, New York.

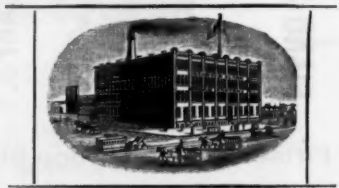
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Estimates of Manu-
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F. MUEHLFELD & CO.,

• *Piano Manufacturers,* •

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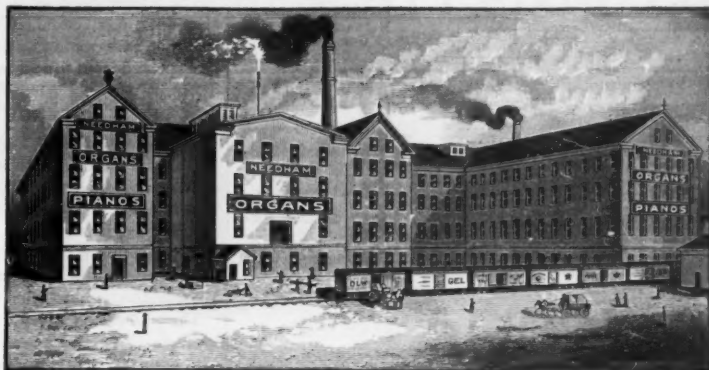
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THE NEEDHAM PIANOS, THE NEEDHAM ORGANS

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FINISH, DURABILITY AND TONE.

LEAD THE WORLD FOR
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CHAS. H. PARSONS, PRESIDENT.

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GERMANY—BÖHM & SON, Gera-Reuss.

NEW ZEALAND—MILNER & THOMPSON, Christ-
church.

INDIA—T. BEVAN & CO., Calcutta.

BRAZIL—F. RICHARDS, Rio Janeiro.

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PRES'T.

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M. E. STARCK,
SEC'Y AND TREAS.

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Most Salable
ORGAN
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OF EVERY DESCRIPTION,

204 CENTRE STREET.

(Formerly occupied by
DANIELS & Co.)

NEW YORK.

Import Report of Musical Instruments, Etc.

			FEBRUARY 23, 1893.
Articles.	Cases.	From.	To.
Harmonicas.....	2	Geb. Hirdes.	Weiller & Son.
Musical instruments.	7	Vonder. Becke & Marsly.	G W Sheldon & Co. L. Tillery (Washing- ton).
" " "	1	Mabile & Melchior.	"
Music boxes	6	Niebergall & Goth.	Wm. E. Aiken.
" " "	5	" "	Jacob & Son.
Piano Felt.	4	Carl Prior.	R. Rauff.
BOSTON.			
Piano	1	"	H. Herner.
Organ.	1	"	F. C. Perry.
Mus'l instruments.	1	"	Order.
" " "	3	"	Thompson & O'Dell.
" " "	2	"	E. A. Snow.
Music, &c.,	2	"	H. B. Stevens & Co.
Instruments.	1	"	Thompson & O'Dell.
Mus' l instruments.	1	"	W. H. Cundy.
Musie plates, . . . b3.	2	"	Stone & Downer.
" printed.	1	"	H. B. Stevens & Co.
Felt. bbl.	1	"	S. G. Train.
Mus' l instruments.	6	"	O. Ditson & Co.
Wool felt, truss.	2	"	Mechanical Fabric Company.
PHILADELPHIA.			
Jewsharps.	2	"	H. Kelloff & Son.
NEW ORLEANS.			
Pianos.	3	"	L. Grunewald & Co.
Harmonicas.	2	"	Order.
Mus'l instruments.	2	"	Theo. Schultze.
Musie ware.	9	"	P. Werlein.
Harmonicas.	8	Kohlig & Co.	M. D. T. Co.
" " "	7	P. Lehrs.	Adolph Strauss & Co.
Strings.	1	"	"
Harmonicas.	7	Julius Rudert.	G. W. Sheldon & Co.
" " "	7	Eng. Rudenburg.	Order.
Musie.	1	"	"
Harmonicas.	12	Julius Rudert.	Geo. Borgfeldt & Co.
" " "	1	"	"
" " "	1	"	"
" " "	1	"	"
" " "	1	"	"
" " "	1	"	"
" " "	1	"	"
" " "	1	"	"
" " "	1	"	"
" " "	3	"	"
" " "	4	Aug. Bolten.	R. F. Downing & Co.
" " "	1	N. Luchting & Co.	L. S. Friedberger & Co.
" " "	11	Rosenberg. Howe & Co.	Toysken & Co.
" " "	3	Aug. Bolten.	Aug. Pollmann.
Violin, Guitars, &c..	5	"	"
Mouth Harmonicas.	1	Gerland & Herz.	J. F. Stratton & Son.
Accordeons.	1	" " "	" " "
String instruments.	5	" " "	" " "
Concertinas.	1	" " "	" " "
Harmonicas.	4	J. H. Bachmann.	A. E. Benarz.
Accordeans.	6	" " "	" " "
" " "	4	" " "	" " "
" " "	4	Julius Rudert.	Merch. Dept. Co.
Musie ware.	4	" " "	" " "
Harmonicas.	3	" " "	" " "
" " "	7	" " "	" " "
" " "	2	" " "	" " "
Violsins.	1	" " "	Herm. Sonntag.
" " "	4	" " "	" " "
Harmonicas.	37	Uhlmann & Co.	Strauss, Sachs & Co.
" " "	3	" " "	" " "
Accordeans.	5	P. Lehrs.	C. Bruno & Son.
Musie ware.	20	Julius Rudert.	Alb. E. Benary.
String instrument.	1	"	"
Violin parts.	1	Aug. Bolten.	Aug. Pollmann.
Violsins.	1	Aug. V. Hagen.	R. F. Lang.
" &c.	2	Gerhard & Hey.	J. F. Stratton & Son.
Accordeans.	3	Aug. Bolten.	Aug. Pollman.
Musie ware.	1	T. Schroeder.	T. Kraemer & Co.
String instruments.	2	Rohlig & Co.	R. F. Downing & Co.
Instruments and glassware.	1	Elkan & Co.	M. D. T. Co.
Organ.	1	Joh. Heckemann.	R. F. Downing & Co.
String instruments.	15	Rohlig & Co.	G. W. Sheldon & Co.
" " "	1	"	Hensel, Bruckman & Lorbacher.
" " "	2	"	R. F. Downing & Co.
" " "	1	"	"
Steel wire.	2	Gerhard Herz.	J. F. Stratton & Son.
" " "	13	Al. Singers & Co.	Hammach, Schle- miner & Co.

Grave Charges.

FRANK M. HULETT, a music dealer at Plainfield, N. J., has caused a sensation at Gloversville, N. Y., by the charges he makes concerning the death of his brother Daniel, over whose estate a lawsuit has just been begun. Daniel Hulett was found dead in his office at Gloversville, with the gas turned on. His death was supposed to be accidental, and the funeral took place and the will of the dead man was admitted to probate. Frank Hulett, however, claimed to find suspicious circumstances that pointed to foul play, and set Detective T. J. Sharkey, of New York, at work on the case. The interest was enlisted of the life insurance companies in which Daniel was insured for \$20,000, and they have joined in the investigation.

Frank Hulett charges, as the result of the detective's work, that Daniel's death was caused or at least prompted by some one who would be financially benefited thereby, and that it was accomplished after a firm hold had been secured on his estate. He alleges that the probated will is fraudulent, and has brought action through Boothby & Warren, of the Stewart Building, New York, to set it

aside. The institution of legal proceedings has involved Frank in bitter litigation with the other members of the family at Gloversville, as well as with Nelson Anibal, Clark Jordan, Emmet Cole and other citizens who were concerned with Daniel in business transactions. Various suits and counter suits have been begun and startling developments are promised.—Exchange.

Amos C. James Injured.

MR. AMOS C. JAMES, of James & Holmstrom, met with a painful and serious accident a few days since. While walking on Second avenue, near Twentieth street, he stepped on one of the oval coverings to a coal hole, which was concealed by a light fall of snow, and sustained a fall which badly sprained the wrist and fractured one of the bones of the arm.

The injured member has not prevented Mr. James from attending to business, with the exception of a few days at first, and is regaining its normal condition as rapidly as can be expected from so serious a complication.

Horace Lehr & Co.

THIS firm have been granted a patent for a pedal and bellows attachment which, in the opinion of the many dealers and musicians who have tried it, is the best in use.

It is constructed in such a manner that the least motion of the exterior or foot-pedal produces the largest movement of the bellows, the advantage of which reduces the labor of keeping the bellows filled to a great extent.

The connection is made with the bellows by a bell crank lever, and there is no possibility of sagging of the pumping arrangement, or wear of any part, as is the case when the pedal is connected by straps, which stretch and tear.

The idea is from several standpoints a valuable one, and is illustrative of the ambition of Horace Lehr & Co. to excel in the distinctive style organs—seven octave, piano cased—which they are manufacturing.

Less than two years in business, starting with an output of four organs a week, they have progressed astonishingly fast, never retrograded or even been at a standstill, each month showing a greater output than the preceding month, until the product of their factory for February last was but a few less than 100 instruments.

The superintendent, Mr. J. Diehl, is a member of the firm and a thoroughly wideawake mechanic, who has not only the present condition of the work always in mind, but is bestowing a good many thoughts on the future possibilities of their instruments, as in the case of the bell crank attachment for the bellows, which is Mr. Diehl's idea.

The firm have nearly finished three organs for the world's fair—one finished in solid mahogany, one in walnut, and one in figured oak.

They are handsome instruments and will make a creditable showing.

Koenig Brothers, of Hazelton, Pa., who have recently started in the organ business, will sell the Lehr organs.

Loring & Blake.

(From the Worcester "Evening Gazette.")

In any industrial exhibit of Worcester the Loring & Blake Organ Company should occupy a very prominent place, it being one of the largest concerns in its line of production in the United States and one of Worcester's most important industrial enterprises. Few if any enterprises have done more to call attention to this city as an advantageous site for the prosecution of industrial endeavors, and as the products of this company are shipped to all parts of the civilized globe, it is continuously calling attention to Worcester.

It is conceded that this country leads the world in the manufacture of organs, and yet very few people have any conception of the immense number annually produced. In New England alone the demand is enormous, and with the rapid development of the West there is a continuous increase in the number of organs required to supply the market. The tastes of the American public are also of a high order, and they demand an organ that is high in class and of superior workmanship. The Loring & Blake Organ Company have established a reputation for the production of artistic and highly improved instruments, which is not confined to this country alone, but practically extends to all corners of the earth. They are as well known in Europe as

they are here, for through their London offices, located at No. 62 Great Russell street, they distribute a large proportion of the total production of their extensive factories.

The factory of the company is located at No. 19 Union street, and comprises five floors, of the dimensions of 120x60 feet each. This total floor space of 36,000 square feet is fully utilized by them in the production of their large and annually increasing output. Each and every department is fully equipped with all the last improved machinery and appliances for the successful manufacture of their unequalled lines of "Palace Organs," employing a large number of experienced and rapid workmen, and a well devised system is maintained, which obviates all waste and assures the faithful performance of each of the many processes which are incidental to placing the finished instruments in the hands of the retail buyer. Expert organ builders are in charge of each department and exercise over it a strict supervision.

The company have been manufacturing the celebrated "Palace Organ" for nearly twenty-six years, during which time they have won and maintained a reputation second to none, and they are uniformly sold at prices that will compare favorably with those quoted for any first-class organ on the market. These low prices rule, not because of any cheap workmanship or the utilization of any inferior stock, but because the facilities possessed by the company are of such a nature that they are enabled to produce a first-class instrument, artistic in design, of the best materials and workmanship and warranted to be the equal of any now produced at a very moderate price.

It is conceded by experts and professional musicians that the "Palace Organs" have attained their high position in the musical world by being as honestly made, and from as good materials, as any cabinet organs in the world. It has been the constant endeavor of the management to still further improve their productions in every possible manner, and in this they have succeeded to such an extent that at the present time they are as perfect as human ingenuity can make them. They are made in a great variety of styles and are as ornamental as they are musical. The prices are adapted to all purses, and any one purchasing one of these beautiful instruments will never have reason to regret it.

The management of the company are wide awake and enterprising, and to their intelligent efforts its great success is mainly due. They constantly exercise a strict supervision over even the minutest details of the business, and nothing but supreme excellence satisfies them. As a result of this great care they are enabled to guarantee every instrument shipped from the factory, and as an indication of this it may be stated that not a single organ has ever been returned to them on account of inferior workmanship or materials. The Loring & Blake Organ Company have deservedly prospered, because they have always made a first-class article, treated their customers honorably, and sold at reasonable prices. Their instruments have received many kind indorsements from bona fide purchasers, who have been highly pleased with their selection of a Loring & Blake "Palace Organ."

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
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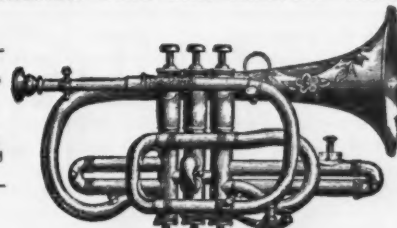
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The Nathan Ford Opening.

THE formal opening of the Nathan Ford Music Company's warerooms occurred on February 22, and brought together a concourse of the most representative people of the city. The establishment is undoubtedly one of the most complete of its kind in the country. Located at the junction of St. Peter, Sixth and Market streets, it occupies a commanding site, and its proportions are sufficiently imposing to make the building conspicuous among the business blocks of the city. The internal arrangements embody everything necessary which modern science has developed and experience dictated. The appointments throughout are most elaborate, and on a scale commensurate with the exacting demands of the profession and the business which the building is designed to shelter.

The conspicuous public feature is of course the music hall on the second floor, which, with its compact arrangement, its superb appointments and beautiful adornments, attracted much attention at the opening concerts held in the city in the early part of the month. As a music hall it is a gem, and is certainly unrivaled west of Chicago. The remainder of the building is given up to warerooms, studios, rehearsing rooms and offices. The last named, however, are few, and will be occupied exclusively by members of the company. Entering the large store on the first floor the visitor is confronted with alcove library shelving, reaching almost to the ceiling and filled with sheet music. To the left are showcases with all kinds of small instruments, while at the back of the store is a space fitted up as a parlor. Here ladies may rest while examining any music they may wish to purchase.

Under this floor are two basements, the first being devoted to warerooms, workshops and shipping room, while the basement, which is cut twenty feet in the solid rock below the surface of the ground, is occupied entirely for storage and with the heating and ventilating machinery for the building. The first basement stretches out under the sidewalk, and by means of heavy glass framework is illuminated almost as brightly as the upper floors. The boiler is placed outside the building under the sidewalk, so that in the event of any accident the building would not be endangered. Additional precautions have been taken in this respect by the construction of a fire-proof wall between the boiler and building. The great fan which ventilates the whole building, supplying warm air in winter and cold air in summer, is an ingenious contrivance.

Passing upstairs there is an entresol at the back of the store and between the first and second floors. This has a parlor at one end and is fitted up specially for the convenience of ladies. The second and third floors are taken up largely with the music hall, although a couple of rooms at the rear of each floor are fitted up as parlors and offices.

On the fourth floor are the piano parlors. The arrangement here is unique. Five rooms of different sizes are set aside for this purpose. In each room pianos are placed round the four walls and the visitor sits in the middle of the room while the pianos are tested for his benefit. The purpose of this is that the prospective purchaser may hear the piano played in a room about as large as the parlor in which he may wish to place the instrument. He can thus judge of its tone and effect with much more satisfaction to himself. And here it should be stated that one of the marvelous and most interesting features of the building is the success with which the transmission of sound from room to room has been prevented. This is accomplished by means of a peculiar construction of the walls, and the deadening of the sound is so complete that when the doors are closed it is not possible for an individual in one room to hear the

piano being played in the room on the other side of the hall. The doors are very thick and are made of two partitions with heavy baize covering.

On the fifth floor are the studios, the rehearsal room and the organ room, and also a room to be used for polishing purposes. The arrangement of the organ room is similar to the piano rooms down stairs, and all the rooms are so brilliantly lighted that any defects in the instruments exhibited will be easily apparent. The room set aside for rehearsing purposes is commodious and well adapted for a good sized chorus. The studios are equipped with every convenience and have already been nearly all taken. On the fourth floor is an interesting chamber set apart for Vocalists. By means of tubing through the floor each instrument is connected with an automatic bellows down stairs, and the necessary wind can be obtained by merely touching a button. The same mechanism furnishes the wind for the Vocalion in the hall. Throughout the building is one of the most perfectly equipped of its kind in the country, and this, together with the established reputation of the firm for perfect reliability in all its transactions, will certainly contribute a large share of prosperity to the Nathan Ford Music Company's new venture.—St. Paul "Pioneer-Press."

Mr. Robert Harry.

AN important event in the local commercial community is the appointment of Mr. Robert Harry as manager of the extensive music house of Mr. Philip Werlein.

Mr. Harry is well known in Louisiana, Mississippi and Texas, and will be able to exert a vast influence in all three States. He came from London about twelve years ago, and intended to remain only a few weeks, on his way to Australia. The charm of the climate and the people of Louisiana prevailed on him to linger longer; the feeling of attachment grew, and to-day he is one of the most devoted of the adopted sons of the State. He married into one of the oldest families of this section, his wife being Miss Wilkins of St. Landry Parish, and he has been identified with the best interests of Louisiana ever since. Early in his citizenship he took up the cause of education, and by lectures, speeches and energetic labor he has improved the outlook in many quarters. For the last few years he has been the financial agent of the Centenary College, of Jackson, La., one of the largest and most important educational institutions in the South. Through his efforts the fame and promise of the institution were more widely spread, and many people of wealth and influence were enlisted on the side of the worthy college. Last year Mr. Harry raised \$30,000 for the endowment fund, and of that amount \$10,000 was the gift of Mr. Werlein.

The latter had offered the position of manager to Mr. Harry four years ago, but he could not accept at the time. Lately, however, the offer was renewed, and the commercial alliance formed. The appointment means an earnest effort to extend the Werlein territory over the South, and, in view of his enterprise, ability and public confidence, no better man could have been chosen than Mr. Harry. His acquaintanceship is principally among the cultured classes; he is everywhere known for his public spirit and reliability, and he comes especially well equipped into the business field. He is also an excellent judge of men and methods, and will be careful to surround himself with assistants who will further his plans and achieve the desired success.

The house of Werlein is already one of the leading establishments in the country. It has been in existence for 40 years and has the vigor and stability of solid growth. The

firm is the agent of the famous Weber piano, which took the prize at the Centennial, and handles the Mathushek and half a dozen other standard makes of pianos. Very lately the house has been selected as the agents for the Lyon & Healy reed pipe organ, which it is proposed to introduce into every hamlet in Louisiana, Mississippi and Texas. Besides this the establishment contains every variety of musical instrument and an immense stock of musical scores, many of them published by Mr. Werlein. The business is already very extensive, but it is not proposed to rest there. The large houses in the East and North build themselves over vast stretches of country, and New Orleans is in a position to furnish a similar example of enterprise and business liberality in the South. Mr. Werlein has been fortunate in the selection of an associate to further his plans, and the success of the experiment will be watched with interest by all who have the pride of home near their hearts and share in the American admiration for American pluck.—New Orleans "Delta."

Mason and Risch.

THE Mason & Risch Piano Company (limited), of Toronto, have leased for a term of years the entire building at 125 Princess street, and will make extensive alterations and improvements.

The ground floor will be tastefully and artistically fitted up as a show room for pianos and organs. The upper floors will be adapted to the requirements of a conservatory of music. All the partitions will be removed from the second floor, and it will be converted into a lecture and recital hall. The top floors will be made into apartments for instruction and practice. The credit, reputation and financial standing of the Mason & Risch Piano Company are of the best and their trade of the finest.

The company believes that Kingston possesses great possibilities as a musical centre, and that only skillful, diligent and energetic applications are required to develop them. As evidence of the company's faith it may be stated that Kingston is the only place in the province at which they will have a branch established, and that the branch here in respect to appointments and equipments will compare favorably with any similar establishment in Canada. Joseph W. Callahan, of Toronto, will remove here and assume the management. Mr. Callahan has had extensive experience as a salesman in the warerooms at Toronto, and is at present the general traveler of the house.—Kingston, Ont., "News."

Failed to Pass

PORTLAND, Ore., February 27, 1893.

THE anti-commission bill, prepared by the Music Trades Association of this city, and introduced in the Oregon legislature, failed to pass. The cause of its failure to pass has not as yet been learned positively, but lack of time and pressure of more important measures is the probable cause.

Particulars later.

M.

A Good Showing

THE annual report of the Marshall & Wendell Piano Manufacturing Company, Limited, has been filed. It shows the capital, all issued, is \$100,000. The debts do not exceed \$89,106, while the assets foot up \$140,460. J. H. Ten Eyck, T. S. Wiles, E. N. McKinney, Harvey Wendell, J. I. Wendell and George W. Gibbons, directors, sign the report.

—Woodruff Brothers, piano and organ dealers, Centralia, Wash. have dissolved.



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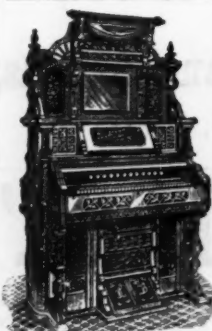
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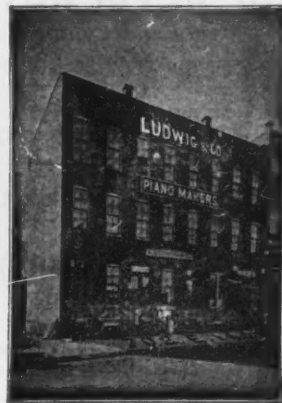
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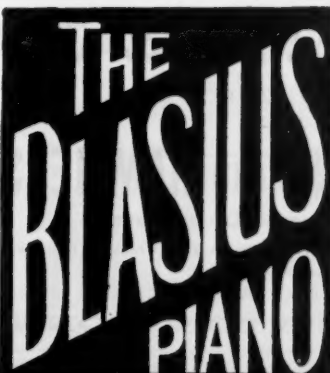
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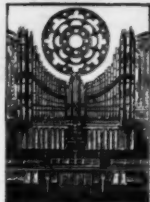
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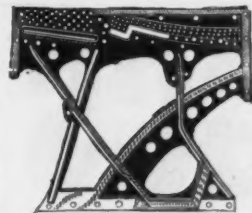
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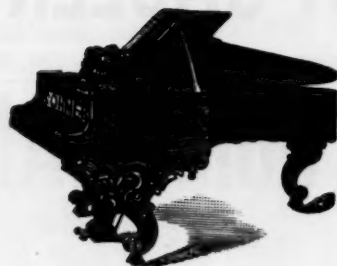
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